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ABSTRACT

This document contains three courses of study in the humanities which are interdisciplinary in nature and which are ideally intended for students who have completed a core course in the humanities (see JC 770 336) and who, as a result, have an acquaintance with the elements of the arts and some skill in esthetic analysis. "The American Dream" explores the idea of America as the land of promise through literature, music, philosophy, art, and film. "Of Men and Women" examines some of the philosophical values influencing male-female relationships during the last hundred years through dramatic, artistic, and musical theatrical works. "The Humanities: Preparation for the Future" investigates the effects that science and technology have had on the quality of life and seeks to determine if modern science, technology, and futurism can be reconciled with the traditional outlook of the humanist. The courses are designed to be usable in part or as a whole with stress placed on flexibility of use and approach. While objectives, student assignments, classroom activities, teaching strategies, study questions, and instructional media are included for each course, the curricula are meant to be suggestive rather than session-by-session syllabi. (Author/JDS)

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A Contemporary Course
in the Humanities
For Community College Students

(NEH Grant ED-10555-74-412)

"The American Dream"
City Colleges of Chicago

"Of Men and Women: A Problem of Values and Stereotyping"
Coast Community College District

"Humanities: A Preparation for the Future"
Miami Dade Community College

JC 770 337

INTRODUCTION

The three courses of study which follow are presented as "optional" interdisciplinary sequences--optional in that the student is free to choose the one that appeals most to him on the twin bases of its subject matter and his own interests. Ideally, when choosing the student will have completed the core course, and thus will bring with him to the course he selects acquaintance with the elements of the arts and some skill in esthetic analysis.

Each of the options was prepared by the faculty team of one of the participating community colleges: "The American Dream" by the City Colleges of Chicago; "Of Men and Women" by Coast Community College District; "The Humanities: Preparation for the Future" by Miami-Dade.

The content of the options reflects in only the most limited way the heterogeneity and the diversity of community college student interest. The task of the project participants from each institution was to develop three topical courses that will attract a broad range of student interest. The choices are those of the participants and represent topics that will appeal to their student bodies. The treatment of course content is less detailed than is the treatment of units in the core curriculum. These optional curricula are meant to be suggestive rather than session-by-session syllabi, scenarios rather than fully developed plays.

"The American Dream" explores the idea of America as the land of promise, the land of heart's desire. The course and vicissitudes of the dream can be traced in literature, music, philosophy, art, and the film. The subject, a matter of perennial interest, is particularly apposite during the nation's Bicentennial.

"The Humanities: Preparation for the Future" investigates the effects, good or bad, that science and technology--and the changes they have wrought--have had on the quality of human life. Can we reconcile modern science, technology, and the solemn predictions of students of the future with the traditional outlook of the humanist. Is it true, as Robert Pirsig writes in Zen and the Act of Motorcycle Maintenance, that

> The Buddha, the Godhead, resides in the circuits of a digital computer or the gears of a cycle transmission as he does at the top of a mountain or in the petals of a flower?

The units are designed to demonstrate how the humanities can help modern man and woman preserve their identities as ends in themselves during the bewildering changes our society is undergoing. It is also to be hoped that the humanities, to echo Dr. Johnson in his advice to Boswell, will help students rid their minds of cant.

"Of Men and Women" is an ancient theme, discovered anew by every generation, and particularly alive and significant in the 70's. Novelists, philosophers, playwrights, painters, musicians--all have found this relationship, so central to the human condition, an inexhaustible source of inspiration and contention.

As is the case with the core curriculum, each of these options is designed to be usable in part or as a whole. Once again, the stress is on flexibility of use and approach.

THE AMERICAN DREAM

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THE AMERICAN DREAM

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THE AMERICAN DREAM

American students know America. Do they really? Or are they like the heroes of Thomas Wolfe's Of Time and the River or Ralph Ellison's Invisible Man, who sense excitement and adventure when first they confront America's vastness and opportunities but before long feel a lonely strangeness in an alien environment?

The first question any humanities teacher should ask is: Why base a humanities course around an investigation of the American Dream? The answer is two-fold: first, there is a constant reference to the Dream in both American life and art; and second, perhaps it is only possible to grasp an understanding of the Dream through a multi-leveled study such as an interdisciplinary humanities approach allows.

The American Dream is both universal and unique. It encompasses what all men have always yearned for: the possibility for the pursuit and attainment of happiness. Yet, oddly, the United States is the only country with the Dream attached to both its official documents and its unwritten attitude. It is the country of the Dream. It would therefore seem logical that an opportunity to analyze and examine the American Dream (its sources, strengths, heros, myths, effects, influences, etc.) should be presented to students in colleges and universities in this country.

The course is primarily interdisciplinary, drawing upon films, television, painting, architecture, music, drama, literature, and philosophy to manifest the complexities of a number of core themes and issues. But the optional units provide for concentration on the development of particular art forms, of perspectives outside of the American mainstream, or of singular topics in American ideologies and mythologies.

The structure of the course allows the individual teacher great latitude for varying the content and structure of the course by including not only the materials for three structured sections on the Dream (constituting the core of the course), but also materials and suggested strategies for eight optional sections related directly or tangentially to the Dream.

COURSE STRUCTURE

I. The Core

The first nine weeks (of a fifteen-week semester) are devoted to three core units:

A. The Sources of the Dream: Utopias Old and New.

B. Success: Heroes and Anti-Heroes.

C. An American Style? Freedom, Individuality, Acculturation.

Each core unit involves a process through three levels:

1. The Film Dialectic

Each unit begins with films intended to stimulate a dialectic discussion, leading to a formulation by the class of certain key concepts. The dialectic analyzes whether the particular themes and events present in the film can be universalized as true of the whole culture. Ideally, none of these questions should be resolved at this level.

2. The Symbolic Level

Next a variety of art works are examined as statements about American culture. The film which opened the unit will be a constant reference point for discussion and comparison. The core units will tend toward small works or excerpts so as to allow a greater number of perspectives and a richer and deeper reevaluation of the key concepts which were the product of the film dialectic.

3. The Philosophic Level

Examinations of philosophic principles and of critiques of American culture are here presented to allow for more formal definition of the themes and issues in each core.

The core units move from the student's personal response to a dramatic film presentation, to artistic expressions from a variety of times and places in American cultural development, to representative analyses and critiques of the American mainstream. The opening film may be shown again at the end of the core unit for a better analysis of what it says and what it does not say.

II. The Optional Units

The last six weeks (of a fifteen-week semester) are given to optional units. Eight are suggested:

1. The Black Perspective

2. F. Scott Fitzgerald's America
3. American Architecture from Colonial Times to the Present
4. American Philosophic Thought
5. Musical Views of America
6. Myths and Values in American Films
7. Major Styles in American Painting
8. Regional Difference in America

Each of these eight options is intended to last about two weeks. Thus, depending upon the interests and needs of the students, the instructor will select three of them. The effort in the core units was to isolate and analyze themes and issues; the optional units study larger works or developments over greater spans of time so as to integrate the separate concepts of the three core units into a whole.

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PART ONE: THE CORE

Unit A: Sources of the Dream: Utopias Old and New

Introduction

This section of the course (entailing anywhere from six to nine hours of class time) is intended to leave the student with some knowledge as to the philosophic sources of the Dream and a full awareness of the early force of the Dream in motivating immigration to this country as well as influencing the very character of the American Experience. The last part of this initial section deals with the continuing force of the Dream.

1. The Film Dialectic

The instructor presents the film 1999 A.D. produced by Philco-Ford with little introduction beyond posing this question: "Does this film represent to you what you believe is The American Dream?" This film's purpose is to foster a critical approach to the nature of the Dream. The film depicts a consumer's utopia, but is devoid of much that constitutes the "good" life. By asking the students to seriously decide if they think the film depicts a perfect world, a dialectic approach to the entire course-long inquiry can be fostered.

After viewing the film the class will be asked to discuss the key concepts of the ideal future culture which they have seen. At this stage of the discussion the instructor asks "What is in the film about The American Dream? What is not in the film?" More specifically, the instructor intends to lead the discussion to topics such as the following:

Ethnic Diversity	Political Life
Sex	Religion
Social Interaction	Technology
Health	Education

Some of these are not at all touched upon in the film; yet each is of importance in the formulation of The Dream. The dialectic should end with a question: "If this is not the American Dream, then what is?"

2. The Symbolic Level

The discussion moves to another level. Using the film 1999 A.D. as a point of reference the class examines a variety of art works as statements about American culture. A number of works are presented, some in excerpted form, so as to allow a greater variety of perspectives and a reevaluation of the key concepts which were the product of the film dialectic.

Selections and examples:

In Western tradition many writers have formulated their conceptions of an ideal community and government. The impact of discovery of America on the Old World was a stimulus to new Utopian Dreaming. Sixteenth century Europe had a view of America as a paradise where a "New Adam" might receive a second chance for happiness. Suggested selections:

- Thomas More (1478-1535), Utopia, rev. ed. (London: Dent, 1965).
  From last 5 lines on p. 50 through p. 54.
  Pp. 55-59.
  "Of the Magistrates," pp. 62-63.
  "Of Sciences . . . ," pp. 63-69.
  Pp. 77 through 1st paragraph on p. 82 (on money).
  "Of Bondsmen . . . ," pp. 97-106.

In More's Utopia land is common, work is equal, gold is used for chamber pots, and jewelry is considered childish. He examines the evils of European civilization and envisions a land where vice, violence, and bloodshed have been done away with. Strange as they may have seemed to his contemporaries, some of his ideas have been put into effect.

Francis Bacon (1561-1626), New Atlantis from Selected Writings of Francis Bacon (N.Y.: Modern Library, 1955). Selection from pp. 561-584.

Where More's Utopia was a communistic community, Bacon's model state depended upon the application of the scientific method in experiments carried on by a society of scientists.

Montaigne (1533-1592), "Of Cannibals."

Montaigne tells of the people of the New World: "Men fresh from the gods," who have surpassed even the dreams of Lycurgus and Plato.

In the 18th century the Utopian myths are "corrected" by Voltaire:

Voltaire, Candide (1759), ch. 17-18: "Eldorado."

Candide finds his way to a land where the mud in the streets is of gold, where houses are made of precious stones, where no payment is asked for services. The hero's reaction is to pack off all that he can in order to return to Europe "to see what kingdom we can find to buy up."

The hope for a new beginning persisted in the 19th century:

Nathaniel Hawthorne (1804-64), "Earth's Holocaust" in Mosses from an Old Manse (N.Y.: Brown, Bigelow, 1923), Vol. III, pp. 362-386.

Hawthorne tells of a big bonfire in "one of the broadest prairies of the West" in which all the "accumulation of worn-out trumpery" of the Old World is destroyed: liquor, weapons of war, all books, "surplices and other priestly garments." The only thing not thrown in the fire is the human heart itself. "It will be the old world yet. . . unless the heart be purified."

The 20th century: the dream changes:

B. F. Skinner, selections from Walden II

The story is told of a society shaped by behavioral engineering.

Kurt Vonnegut, Jr., Harrison Bergeron

This short science fiction story speculates on a culture in which all persons are made equal by a technology of physical and mental handicaps.

John Steinbeck, Grapes of Wrath, ch. XIII to XV

American class struggle is seen in the problem of migrant agricultural workers. They are needed, often desperately, for farm production; but they are nearly universally feared by landowners, politicians, and settled citizens.

The dream in music:

"Those Were the Days" -- the theme song of the Archie Bunker Show

Rogers & Hart, Manhattan

Leonard Bernstein, "America," from West Side Story

" " , selections from Candide

Harvey Schmidt & Tom Jones, The Prologue, All the Dearly Beloved

"Together Forever;" and "I Do! I Do!") from I Do! I Do! recorded by Mary Martin and Robert Preston. This is based on The Fourposter by Jan de Hartog. Either as a musical comedy or as a play this work continues to be a favorite in summer theatres or in dinner-theatre circuits.

These songs are not all of the same quality and depth of insight into the Dream but they reflect it in various ways, particularly in terms of American ideals of personal happiness and fulfillment. The chapter on the American illusion of Romantic Love by Jacques Maritain in his Reflections on America (N.Y.: Scribner's, 1968) can be used to establish the analytical framework for a discussion of the themes in many of the songs.

- Also:

"The Boxer" by Paul Simon.
A popular song that deals with the harsh reality of immigration and the Dream and the dogged determination of the immigrant (symbolized by a boxer, continually beaten, but refusing to give up.)

Images of America: (Visual Arts)

Painting:

Thomas Cole, Oxbow of the Connecticut River (1846)

In his epic landscapes Cole contrasts the wildness of the underbrush with the more disciplined qualities of traditional European landscapes.

Durand, Kindred Spirits

This is a eulogy to Cole, shown with the poet William Cullen Bryant contemplating an untamed land. It celebrates their optimistic conviction that the good will triumph.

Joseph Stella, Skyscrapers(1920-22)

The city as harmony--a faith in the modern man-made world.

Edward Hopper, The Nighthawks

As was seen in the Utopian myths, in some instances the 20th century view is more negative.

American art of the 1950's: Franz Kline and Jackson Pollock: informality, individualism, power, defiance of convention.

Sculpture:

Horatio Greenough, George Washington (1832-40).

An Olympian portrait of the first president.

Edward Kienholz, The Beanery (1965); Back Seat Dodge-38 (1964)

Claes Oldenburg, Hamburger with Pickle and Tomato Attached (1963)

Like Vonnegut's story of absolute equality mentioned above, this work suggest that universality is no virtue.

Oldenburg, Project for a Memorial to Adlai Stevenson: "Fallen Hat" (1967)

A positive celebration of the unpretentious citizen/statesman.

Murals:

William Walker, The Wall of Peace, The Understanding and Unification of Man, (1970) Chicago, Ill.

Poems:

Emma Lazarus, "The New Colussus"

This poem contains the idealistic announcement of the Dream now inscribed on the Statue of Liberty.

Carl Sandburg, "The People, Yes"

A poem that deals with the whole of mankind as immigrants in search of a better life. "Where to now? What next?"

3. The Philosophic Level

This is an examination of the philosophic principles and of the criticisms of American Culture. Three parts can be distinguished: the sources of the dream; where the dream seemed to go wrong; and the continuing possibilities of the dream (new definitions of man/woman).

Selections:

Plato, Republic, bk. 5, secs. 472-73; and bk. 9, secs. 588-92.

The sources of the dream can be traced to Ancient Greek ideas of justice and democracy. Plato gave the first view of an ideal state in his Republic. In the selection here he presents a defence of Utopian speculation: it should not rest on its practicality alone.

Aristotle, Politics, bk. 2, chaps. 1-5.

Aristotle criticizes Plato's Republic.

John Locke, Of Civil Government: The Second Treatise (1690)
Ch. 2: Of the State of Nature.
Ch. 4: Of Slavery.
Ch. 5: Of Property.
Ch. 6: Law and Authority.
Ch. 7: Of Political or Civil Society.
Ch. 8: Of the Beginning of Political Societies.
Ch. 9: Of the Ends of Political Society & Government.
Ch. 11: Of the Extent of the Legislative Power.
Ch. 19: Of the Dissolution of Government,

(this selection is about 20 pages long.)

Locke was writing of the Great Revolution of 1688. But his theories were influential upon the fathers of our government. He literally provided the vocabulary for the American Revolution.

Thomas Jefferson, The Declaration of Independence.

Jefferson found inspiration in Locke for the principles of the theory of natural rights democracy.

Thomas Jefferson, The First Inaugural Address.

Jefferson sets forth the values which must be adopted if America is to have an effective democracy.

The Federalist Papers: No. 10 by James Madison; No. 31 by Alexander Hamilton; and No. 47 by James Madison.

The Federalist Papers have become a significant basis for the interpretation of our Constitution. Newly liberated nations, former colonial possessions, have used them for their formulations of political and social philosophy.

Henry Thoreau, "Where I lived and What I Lived For" and "Conclusion" from Walden.

Thoreau attempts to put his Walden experiment into perspective. It revolves around the meaning of natural life as opposed to the values which society's influence fastens upon us.

John Dewey, Freedom and Culture, final chapter.

Dewey broke with the theism of many of his American predecessors. He further argued against transcendent values that differ from concrete things.

Shulamith Firestone, "Conclusion: The Ultimate Revolution" from The Dialectic of Sex (N.Y.: W. Morrow, 1970), pp. 232-274.

Shulamith Firestone is a founder of the Women's Liberation movement. Her work aspires to a reconciliation of Marxist and Freudian principles in a context of radical feminism.

Charles Nordhoff, The Communistic Societies of the United States (N.Y.: Harpers, 1875), pp. 137-45; 147-51.

An examination of the Shakers.

Joseph Wood Krutch, The Measure of Man (NY: Bobbs-Merrill, 1954), pp. 55-63.

Krutch attacks B. F. Skinner's Walden II: the theory of behavioral engineering.

B.F. Skinner, "Freedom and the Control of Men," The American Scholar (Winter 1955-56), pp. 47-65.

Skinner defends the application of science to the determination of Human Behavior. Krutch and Skinner debate a dilemma of our culture: although Western democracy provided the conditions that gave rise to modern science, the philosophy of freedom in a democracy opposes systems of scientific engineering of behavior.

Sidney J. Harris, "Ethnic Cafes Coming Into Their Own," The Chicago Daily News, May 20, 1975.

An essay on the growth in Midwestern acceptance of diverse cuisine as a symbol of the refutation of the "melting-pot" theory and of the immigrants' freedom from their cultural inferiority complex.

"Peasant Origins" by Oscar Handlin

This article deals with the social and economic dislocations that sent millions of European peasants in search of a better life in the New World.

"Promises" by Oscar Handlin

An article that examines the mental and physical cost of immigration and its relation to subsequent generations. ". . . the son knows at once he must not lose sight of the meaning of the immigrant journey (his father's)."

"The New Immigrants" by Haynes Johnson

An article that reveals that the immigration to America continues and that the aspirations and hopes of the new immigrants are very much the same as they were for those who crossed to these shores in earlier times.

"Individual Success and the Community" by John Cawelti

An analysis of John Dewey's Philosophy of success and its possibilities for the future.

Merle Curt, "The Great Mr. Locke: America's Philosopher, 1783-1861", Huntington Library Quarterly, XI (April, 1937).

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Unit B: Success: Heroes and Anti-Heroes

Introduction

This section examines the Dream in terms of success and failure in individual life and in terms of society as a whole. In terms of structure, this section follows our usual pattern: film dialectic, symbolic level, philosophical level.

1. The Film Dialectic

The instructor presents a film made up of:

a. the scene from Save the Tiger in which Jack Lemmon as the central character discusses the need for committing arson in order to save his life's work.

b. The scene from A Man For All Seasons in which Thomas More tells Henry VIII that More's conscience is one area in the kingdom that the king cannot command.

c. The segment from CBS-Chicago's "Two on Two" TV Show of May 18, 1975 in which Bill Curtis and Walter Jacobson review the life of a farmer in an unincorporated area near Palatine, Illinois. The man lives an idyllic primitive life which will be destroyed by encroaching urbanization.

d. A film on the sculptor Alexander Calder shown as a man who has achieved the pinnacle of his profession and with it correspondent wealth but who uses his wealth only to be able to live independently.

e. a Howard Miller/Forest Tucker type of Arizona retirement real estate commercial.

The dialectic should develop just as in unit A: The Source of the Dream. The students should discuss the key concepts of what American values are in the film and what values are not. To what extent can they agree that the concepts can be found to be universally applicable to all American life. Topics such as the following should be analyzed:

Success on a personal level

Individuality

Personal failure

Freedom from economic tyranny

Freedom from political tyranny	
Heroes to emulate	Antiheroes
Life styles as success models	The work ethic
The open society	Stratified society

Again, the film dialectic should end with a number of questions and tentative definitions which the symbolic and philosophic levels of the unit will attempt to clarify.

2. The Symbolic Level

Plays:

Arthur Miller, Death of a Salesman

The main character, Willy Loman, accepts at face value all the American ideals of success, the self-made image, and material possession. His failure is seen also as the failure of a way of life. The play is a drama of misplaced values in contemporary America. The "salesman" discovers the falsehood of his life, of attempted business success and its effect on his children.

Lillian Hellman, The Little Foxes

The dilemma caused by the rising industrialization in the period after the Civil War in the deep south is symbolized in the manipulations of the Hubbard family.

The June 4, 1975 story on the TV series Lucas Tanner: a high school baseball star gives up a $50,000.00 contract with a major league club in order to be able to find himself and to play baseball because he wants to, not because he has to.

TV series dealing with the image of the responsible professional man: Marcus Welby or Owen Marshall.

Films: Death of a Salesman

Flower Drum Song: a musical comedy showing a clash of dreams.

The film biography of Thomas Edison.

This film illustrates the practical bent of American scientists or inventors and the identity of hard work, morality, and success.

Godfather II

The flashbacks to the first Don's rise to power present first, an appeal for equal treatment and an end of prejudice; second, the corruption of power and the stratification of social structure; and third, success achieved by using whatever means are available to restore justice and opportunity for the lower class.

Painting & Sculpture:

Ben Shahn, Miners' Wives, 1948. The oppression of the lower working classes.

Richard Lindner, Rock-Rock, 1966-7. Metallic Dehumanized Women.

George Bellows, Forty-Two Kids, 1907. The spirit of adolescence.

Winslow Homer, The Sharpshooter, 1862. The resourceful self-made man.

George Bellows, Dempsey & Firpo, 1924. The solitary hero.

Frederic Remington, Bronco Buster, 1901. The solitary hero of the American Frontier.

Edward Hopper, New York Movie, 1939. Big-city loneliness.

The Saturday Evening Post Covers by Norman Rockwell. Positive images of small-town independent life.

Thomas Hart Benton, Mural No. 2, Arts of the West, 1932. The mural monumentalizes the national Western hero.

George Bingham, Watching the Cargo, 1849.

Heroically proportioned, monumental figures of everyday American Life: trappers, raftsmen, with timeless majestic qualities.

Tom Wesselmann, Great American Nude no. 99, 1968.

A featureless woman in an environment of "essential" products.

Andy Warhol, Marilyn Monroe Diptych, 1962.

Woman as a supermarket commodity.

The spiritual banality of commerce: Ralph Goings, Kentucky Fried Chicken, 1973; George Segal, The Gas Station, 1963; Claes Oldenburg, Giant Hamburger, 1963.

John Singer Sargeant, The Daughters of Edward D. Boit, 1882.

A domesticated American version of 19th century European gentility.

Architecture:

F. L. Wright, Robie House, 1909.

The elegant, romantic sense of luxury, American-style.

Bertrand Goldberg, Marina City, Chicago.

A "City Within A City" where people live, work, and play.

City Planning: Wright's Broadacre City; Le Corbusier's Ideal City.

Other Forms:

The tradition of the American Chantangua as a medium of popular American art before radio, a symptom of an open culture.

Industrial design: Herman Miller furniture

Study the design schizophrenia in any furniture catalogue: efficiency is found in the kitchen or office; but the private areas, the living room and bedroom, are connotative of other values.

The "Happening" -- Allan Kaprow's Eighteen Happenings in Six Parts, 1959.

No focused structure, an apparent randomness in the events: a symbol of independence and non-conformity.

Will Rogers: the tradition of dissent and the American bent toward satire.

Charles Schulz, Peanuts cartoons.

The anxieties of growing up in suburban America.

TV Giveaway shows: Miss America Pageants.

The Woodfield Shopping Center, Schaumberg, Ill. 1971--The consumer image of success.

Music:

Louis Moreau Gottschalk: America's first internationally known musician and the first American composer to recognize the value of native music in his use of folk melodies and rhythms. He said he wrote "to please others, even if not myself."

Jazz: improvisation allows modes of playing impossible within the strictures of serious European styles, e.g., Tommy Dorsey developed the trombone into a singing melodic instrument in a tessitura a fifth higher than that of the serious traditional treatment of this instrument. Listen to his recording of Marie.

The same point can be made about Benny Goodman and the clarinet, or about Ella Fitzgerald and scat singing.

Thinking in popular styles is more toward tailoring arrangements toward what a particular performer can do, or at least there is room provided for him to explore. In serious styles this happens, but orchestration is aimed at what a certain species of instrument can do, not at what one person with extraordinary creative power can do.

Charles Ives, Holidays (1912-13)

A successful insurance executive and at the same time an archetypal ancestor of much that is heard in later American composers. His works are individual, vigorous, and contain many rugged and homely musical reminders from the American folk and popular traditions.

Harry Partch. A film of Partch's life style and his unique approach to music suggests that he is a phenomenon that could happen only in America.

Novels:

F. Scott Fitzgerald, The Great Gatsby

A classic depiction of the perversion of the dream into a materialistic grab for status in the nearly closed society of the "old rich" in America.

3. The Philosophic Level

The investigation of American values moves into a more formal analytical and critical level.

Suggested works:

Sidney J. Harris, "Why the Poles are the Butt of Jokes," The Chicago Daily News; also: Letters to the Editor in the following weeks written in response to the essay. (Spring 1975).

The essay examines how a cultural group that migrates to the U.S. is generally not a representative cross section of the country from which it came. Consequently, Americans have distorted views of foreigners.

Raymond E. Callahan, "An American Tragedy in Education," from from Education and the Cult of Efficiency (Chicago: Univ. of Chicago Press, 1964), pp. 244-264.

A study of the perversion of goals which occurs when the model of success and efficiency in American business became the prototype of how American schools should be administered.

Matima Horner, "The Need of Ambitious Women Not to Succeed."

A psychological study of the problems of American women in their emerging liberation.

Theodore Roosevelt, The Doctrine of the Strenuous Life, Chicago, 1899.

A speech praising effort and physical strife as needed to mold character. This theme has from time to time been revived in presidential programs for physical fitness.

Benjamin Franklin, Autobiography from The Works of Benjamin Franklin, ed. by J. Bigelow, Vol. I, pp. 88-203.

Franklin describes the method he contrived for achieving virtue.

Sidney Hook, "Pragmatism and the Tragic Sense of Life," Proceedings and Addresses of the Eastern Division of the American Philosophical Association, XXXIII, pp. 10-26.

Hook argues that rational methods can solve most human problems. The pragmatic view of life is defended against the pessimism of European Existentialism.

Jean-Paul Sartre, "The Conforming Individualist".

An article that delves critically into the struggle between conformism and individuality in the U.S. Sartre sees an absence of true community in America, hence conformity fills in for true cohesiveness and individuality becomes almost anarchy.

Francis Williams, "The Commercial Culture".

A highly critical article that charges that all of American culture is dedicated "to the all-pervasive religion of the soft or the hard sell."

Gore Vidal, "The State of the Union".

A critical overview of American culture, dealing with Watergate, Law and Order, Crime, the Centralization of Wealth, the Defense Budget, etc. The general subject is: who are America's real enemies?

Alexis de Tocqueville, "Democracy in America". (The section on well-being).

A discourse as to why many Americans tend to focus on material well-being as the be-all and end-all of the Dream. Well over 100 years old, this treatise is as fully applicable today as it was when it was written.

John Cawelti, The Introduction to "Apostles of the Self-Made Man".

A brief historical overview of how success has been defined in America by means of that persistant popular hero, the self-made man.

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Unit C: An American Style:
Freedom, Individuality, Acculturation

Introduction:

This is essentially a section that deals with aesthetics. It asks if there is an overall style, or a number of styles that have developed which are unique to the country of the Dream. The core semester often demonstrated that the artist creates in the context of his culture. What of American culture is expressed in the work of American artists?

1. The Film Dialectic.

The instructor presents a film made up of:

a. Excerpts from the film on Harry Partch (shown in May, 1975, WTTW).

b. Films of various American life styles: jet setters, ball players, middle class, factory workers, ghettos, etc.

c. The Zenith TV commercial on "Who says good old American craftsmanship is a thing of the past?" Shows several individual workers who are proud of their contribution to Zenith excellence.

d. A suburban or Florida-type retirement community, where there are no children, no young people. All that live there are wealthily-retired old people.

e. Documentary study of the Chicago pop music group with their comments about life, American musical culture, etc.

f. Film of Jackson Pollock doing his "creative dance" of painting.

The dialectic unfolds as in Units A and B. The central question for discussion is whether there is a distinctive quality in American art and American life by which Americans can be identified. Topics such as the following should be analyzed:

Casualness	Space, openness, a feeling of being able to move on
Independence	
Materialism	Bigotry, separation by type
Self Assuredness	Competition
Blending and assimilation	Pragmatism

The dialectic again should end with more questions than answers.

2. The Symbolic Level.

Architecture: Contemporary American Architecture (see optional architecture unit for examples).

Philosophy: Although one does not speak of a "style" in philosophy, certain definite American emphases can be noted (see optional philosophy unit for examples).

Literature: Thomas Wolfe, "Young Faustus" from Of Time and the River.

An account of a Southener's discovery of the world outside of the South and his feeling of loneliness in an alien environment. The strain becomes a symbol not only of exploration and adventure but also of technological progress and the inevitable growing unity of America.

The connection between the Romanticism of James Fenimore Cooper and Francois de Chateaubriand's Atala (1801) is evident.

Suggested: "Introduction" to Cooper's Americans
Kay Seymour House
Ohio State University Press, 1965

Painting: Benjamin West: his stylistic development can illustrate certain American tendencies to adaption and acculturation. Cf. James Thomas Flexner, American Painting (N. Y.: Harcourt, Brace), Vol. I. West was not committed to the traditional Baroque manner of painting and thus founded an English Neo-Classic School ten or twelve years before it began in France. He also was the first to apply many conceptions of the Romantic movement. Since America became a bourgeois nation before England and France did, West was able to mix certain American Bourgeois preoccupations with European knowledge in the visual arts.

Music: The Musical Comedy:

Jerome Kern, Irving Berlin, Richard Rogers have all worked toward the development of a form incorporating music, dance, and drama in a style uniquely different from the popular art forms of Europe.

"Taste of Honey" as performed by Morgana King

This performance reveals the hybrid nature of American art (experience). An Irish-English folk-theatre song becomes an American popular song. It is sung by an American girl of Italian heritage, raised in New York in a Jewish-Arab neighborhood, who studies opera but is also influenced by great Black blues singers. The arrangement ranges from folk simplicity to big band jazz to Impressionistic orchestral techniques to Puccini operatic duet (Margana plus strings) to blues phasing to a coda which is strongly influenced by Jewish cantorial song mixed with a little of the (Peruvian?) Ima Sumac vocal style. And it becomes all of one piece!

Improvised vs. Written Conception.

An exploration of the strengths and weaknesses of written and improvised music. (Use African drum ensemble music and portions of Stravinsky's "Rite of Spring"). Finally, present Hank Levy's "Thetis' as an example of how American music attempts to fuse the strengths of non-western improvisation with European written musical technique into a strong hybrid form.

American Dance.

Utilizing filmed segments jutaposing the dance of DeMille, Ailey, Robbins, Graham, with such European classical favorites as "Swan Lake", "Nutcracker", discuss the obvious differences in movement, pattern, use of body, etc.

3. The Philosophical Level.

John A. Kouwenhoven, "What's American About America?" Harper's Magazine, July, 1956.

An article that attempts to answer the aesthetic question by examining such disparate items as jazz, skyscrapers, Whitman's "Leaves of Grass", soap operas, etc. in search of a common link. His answer: America is not a fixed artifact, it is process.

"The Art of the American Popular Singer" by Henry Pleasants. An excellent analysis of the unique American vocal styles that have developed.

"The Las Vegas Neon-Sign Chapter" from Tangerine Flaked Baby" by Tom Wolfe.

An incisive look at artists who never think of themselves as such.

John Cawelti, "Myths of Violence in American Popular Culture" Critical Inquiry March, 1975, pp. 521-541.

An examination of five major myths of violence in the action of the protagonists and the moral justification of violence in various story lines in westerns, hard-boiled detective stories, gangster sagas, and police melodramas.

Philip Slater, "I Only Work Here", Chapter 1 from The Pursuit of Loneliness (Beacon Press, 1970).

Our society is troubled by its stereotyped symbols of happiness, by the gap between our fantasies and the realities in which we live. Frustrated by the desire for community, engagement, and dependence, we work for security but live in fear of communists, blacks, and student radicals.

Jacques Maritain, Reflections on America (NY: Scribner's, 1958):
Chapter IV: "The Old Tag of American Materialism" pp. 29-42.
Chapter V: "A Few Vulnerable Points" pp. 43-48.
Chapter XV: "Some American Illusions" pp. 131-135.

The remarks of a French philosopher who lived in the U. S. a third of a century. Our "materialism" is analyzed to our credit. But light is shed on our many illusions and points of vulnerability.

* *

PART II: THE OPTIONAL UNITS

Optional Unit I: The American Dream From a Black Perspective

From a variety of institutions the African-American receives a highly polished brainwashing and learns to mirror his self through the eyes of America. What each generation receives is a re-appearance of information in a style and context that speaks to its "needs," "wants," and "particular void," as defined by "others." Frustration is the inevitable result for those who are aware of the subtle contradictions. W.E.B. DuBois, both deeply pessimistic and realistic, wondered in 1920: "If I cry amid this roar of elemental forces, must my cry be in vain, because it is but a cry--a small and human cry amid Promethean gloom?" A half century later, despite massive racial upheavals and the end to most formal, overt colonial arrangements, there is still a question to be asked: Must the realist remain a pessimist?

This unit attempts to decipher what the African-American experiences as an American Dream. By using an interdisciplinary approach this American Dream will be examined through literature, music, history and film. The experience of Black people is the organizing reality; values attitudes and norms, as they evolve out of many forms and situational contexts will be examined and discussed. For in order to understand the American Dream from a Black perspective one must see the African-American in the context of the American experience.

If teachers use only the novel The Autobiography of Miss Jane Pittman and the films in this unit, they may do an effective job. However, additional materials have been included in order, in some cases, to show the often hidden relationship that exists between fiction and historical fact. For as Owen Dodson says in his "Powerful Long Ladder:"

> The mirrors in this country
> are concave
> and show our bodies distorted
> and show our minds hilarious.
> Where are the mirrors to show
> us normal?
> pain.
> love.
> hate.
> kindness?
> To show we love our children.

The following methods will be employed during the unit:

1. Lectures--following the philosophy the poet Mari Evans projects in her lines:

   > "Speak the truth to the people
   > Talk sense to the people
   > Free them with reason
   > Free them with honesty
   > Free them with Love and Courage...
   > and care for their being"

2. Student-teacher discussions--at the beginning of each class a student will lead a ten minute discussion, reviewing the main points of the previous activity.
3. Multi-media presentations--students choosing to present slide projects combining poetry, music and slides.
4. Oral reports--taped interviews with comments and class discussion.

Assignments

1. View part I of the film "The Negro in America."
2. Read, in class, the introduction to The Autobiography of Miss Jane Pittman by Ernest Gaines.
3. Read "Yet Do I Marvel" by Countee Cullen
4. Read Book I of Gaines

5. View part II of film
6. Read Book II of Gaines
7. Read Frederick Douglass' "Fourth of July Oration"
8. Read "I Dream a World" by Langston Hughes
9. Read "Dreams" Langston Hughes
10. Read Book III Gaines and "Business Goes on As Usual"
11. Read Book IV
12. Read"If You Should Go" Countee Cullen
13. View part III film
14. Listen to "I Have a Dream" Dr. King
15. Read "Harlem" by Langston Hughes and "The Impossible Dream"

Suggestions for Teaching

After viewing part I ("Slavery") of "The Negro in America," discuss the historical perspective, and the educational value of the film. Is there a dream theme? (open-ended question for discussion purposes)

Class Hour

Ask the class to read aloud the introduction to The Autobiography of Miss Jane Pittman and discuss the responsibility of Gaines as an artist giving back to the African-American through the novel that which is theirs. The teacher, using a quote by the author from a T. V. interview "Our ancestors did not wade through rivers of blood so that we might surrender the interpretation of their lives into the hands of others," should discuss the importance of the use of a history teacher as narrator. Important also would be an explanation of Gaines's use of the introduction as a device to explain the autobiographical form used. Miss Jane becomes symbolic of

Black people. Is the history teacher the answer to a dream? If so whose? Why? If Gaines had created a non-Black narrator would that have added to the obliteration of Black people's historical consciousness? If so why?

Class Hour

Discuss Countee Cullen's poem "Yet Do I Marvel." He expresses the faith that God can explain all the puzzling paradoxes of life; then gathering up in infinity of irony, pathos and tragedy in the final couplet says: "Yet do I marvel at this curious thing--to make a poet black,
and bid him sing."

Why is this a curious thing? What is Cullen saying? Move on to Book I of Jane Pittman. Discuss (1) Ticeys image of self, (2) How does one acquire a self image? (3) The institution of slavery and its affect on whites and blacks. Gaines presents history in a personalized way. Events affect peoples lives and by presenting many types of whites he is using the past with the intention of opening the future, as an invitation to action and a basis for hope. What is the significance of this work as a social document? Can we find reasons why Cullen's poem ends with the couplet?

Class Hour

View part II ("Reconstruction") of film. Is there a dream theme? If so, for whom? Move into Book II of Miss Jane. Lorraine Hansberry in "Raisin in the Sun" has the mother quote her husband:

> "Seems like God didn't give the black anything
> but dreams, but He did give them children to
> make those dreams come true."

This concern for children is the pulsating arena in which Gaines seems to be when he asks the present and the past for certain intimations concerning the coming time.

Read and discuss Fredrick Douglas's "Fourth of July Oration" in connection with the chapter entitled "Professor Douglass." Read and discuss "I Dream a World" by Langston Hughes.

Class Hour

Explain slide project. Select a poem; write the words on chalk board. Example: Hughes' Dreams[1]

Hold fast to dreams[2]
For if dreams die[3]
Life is a broken-winged bird[4]
That cannot fly.[5]

Hold fast to dreams[6]
For when dreams go[7]
Life is a barren field[8]
Frozen with snow.[9]

Students interested in presenting a slide project are to select a poem, write it out, imagine visual images to accompany each idea, list the visuals on a separate sheet of paper, insert the number of the visuals next to the line it refers to in the poem.

Students tape the poem and music with an audible signal insert wherever a number appears in the text.

Student shoots visuals following closely the shooting script.

After film is processed student inserts numbered slides into a carousel and turns on tape recorder to review project.

Class Hour

Discuss the lyrics to the song "Business Goes On As Usual" in relation to Book III of Miss Jane. In the Samson house, do truth and respectability meet? If so is it by accident?

Listen to Roberta Flack's version of the song. Does the musical arrangement fit the mood that the words in the context of Book III engender?

Class Hour

Discuss Book IV, view part III of film (civil rights), discuss "If you Should Go", by Cullen. Are the symbolic characters in the novel close to historical fact? Does Gaines teach the Black American experience through scattered documents of history? Listen to "I Have A Dream" by Dr. King.

Class Hour

Discuss "Harlem" by Langston Hughes what dream is he referring to?

Discuss "The Impossible Dream" and listen to Roberta Flacks version. Is there hope? Do the words and music press us to seek, to know, to understand, to clarify the ways and means by which the dream can be fulfilled? If so, how? If not, why?

Class Hour

Oral reports and slide projects presented.

Optional Unit 2: F. Scott Fitzgerald's American

Frederick J. Hoffman writes:

> Gatsby is linked to the 1920's world itself, but he is also historically associated with the "American Dream," with the progress of American wealth and ambition from the very dawn of New World aspirations. In many ways, Gatsby is a marvel of symbolically compressed cultural history: of original promise, seen in the "fresh, green breast of the new world": of the growth and decline of that promise as the history of American money-getting moved into the twentieth century; of the vulgarization and venality of the privilege conferred; but above all, if its association with a romantic view of time and the past.
>
> Frederick J. Hoffman, *The Great Gatsby: A Study*
> (NY: Scribner's, 1962), p. 8.

This option proposes reading F. Scott Fitzgerald's *The Great Gats*[illegible] written in 1925; reading the selected background and critical materials; and viewing the film of *The Great Gatsby* made nearly 50 years after the novel.

Hoffman's collection of essays and selections of excerpts from other writings by Fitzgerald should establish a critical context for students within which they can bring together the many issues and ideas studied in the core of this second semester. So armed, the student can view the film version of the novel with a certain sophistication. The critical question to ask is whether the passage quoted above from Hoffman's introduction can fit the film as well as the novel.

1. Read Hoffman's *The Great Gatsby: A Study*.

2. Do an in-depth study of "The Great Gatsby" primarily in terms of the Dream. What is Gatsby's basic desire? How does Fitzgerald reveal the class system in America? etc.

2. Do an in-depth study of "The Great Gatsby" primarily in terms of the Dream. What is Gatsby's basic desire? How does Fitzgerald reveal the imperfections of the world that Gatsby seeks? How does Fitzgerald reveal the class system in America? etc.

3. Read the "Gatsby-Hefner" article by George Will. Discuss the Playboy "life-style." How does it relate to the Philco-Ford Co.'s "1999 A.D." film?

4. Read and discuss "Times" story of the "Gatsby" film exploitation.

5. Read George Bluestone "Books into Film" article. Discuss it and then specifically discuss the difficulty of making "Gatsby" a good film. (It's never been done.)

6. Read "A Diamond as Big as the Ritz." Discuss its themes in relation to "Gatsby." How are they similar? How are they different? Can you recognize a Fitzgerald style?

Optional Unit 3: American Architecture from Colonial Times to the Present

Purposes and Objectives:

This is an introduction to the important stylistic movements in American architecture stressing primarily its social and aesthetic contexts. Engineering, geology, geography, and climate are important to an architect's craft. But architecture is studied here as an expression of the major themes and issues in the core units. American architecture is to be seen not just as admirable work but also as an expression of the culture which produced it, a culture responding to both internal and external influences. Thus it will be seen that, while international styles are important and American architects in the twentieth century assume international leadership, national and regional styles are significant to an understanding of many major themes in the study of the American Dream. Stylistic differences are founded inthe middle-class origins of most of the colonists, in the aristocratic leanings of the South, in the acceptance or rejection of native Indian cultures, in the dedication to new beginnings, in urbanization, in technology . . . the list goes on and on. And because architecture--whether abominable or sublime--is the most visible of all the arts, it is one of our readiest symbols of the positive and negative aspects of the American Dream.

Outline:

A. The 17th Century

1. Colonial Architecture. The elite styles of the Renaissance, Mannerist, and Baroque periods were clearly well established in Italy,

Spain, and France and were becoming prominent in Holland, Germany, and England when the early colonists came to this continent. But they brought with them the medieval building conventions of the house of the common man from Northern Europe. Those coming from forested countries such as Russia, Eastern Germany, and Scandanavia built all wood log houses (ex. 1*); those from France, England, and Western Germany built half-timber houses: a construction of a timber skeleton filled in and covered over with plaster (ex. 2).

2. New England: The Colonial Style. America soon developed distinctive characteristics of its own. The half-timber frame became sheathed in wood (ex. 3.).

3. Southern Colonial Architecture. The South, unlike New England, reflected more the aristocratic ideals of England. There were fewer towns; plantations were isolated; construction was of brick rather than of wood. In some instances one can see the Renaissance flavor of Tudor Court architecture (ex. 4 & 5). This was a perpetuation of old feudal distinctions between serf and lord (ex. 6).

4. Dutch Colonial Architecture. The old colony of New Amsterdam (what is now southern New York, Long Island, and Northern New Jersey) still evidences the stepped gables and half-timber construction of its old country origins (ex. 7).

5. Spanish Architecture. In some instances styles were transplanted directly from the later middle ages (ex. 8). Other examples show the combination of European styles with traditional Indian practices (ex. 9).

B. The 18th Century: Pre-Revolutionary Architecture.

The general culture of North America was becoming more urban. And consequently a more common standard in architecture was developing.

1. Colonial Georgian Architecture. On the eastern coast of the continent there developed a restrained version of the Renaissance and Baroque styles of Europe. It featured a symmetrical horizontal emphasis and copied ancient Roman buildings in both its decorative and structural features (ex. 10).

2. English Georgian Architecture. However, at the same time, the great city and country houses were more direct copies of English Georgian style (ex. 11). Here dwelt the wealthy and powerful merchants of the East. The Colonial Georgian buildings were more modest and more democratic.

3. The Beginnings of an Official Public Style. Reconstructions such as those in Williamsburg, Virginia, or buildings still in their original state and use show the effects of urbanization on the development of a common standard (ex. 12-14). In some instances it is clear that the model is the contemporary English building (ex. 15).

C. The Late 18th and the 19th Century: Post-Revolutionary Architecture.

1. The Federal Style, 1785-1810. Pompeii was excavated in 1763; Herculaneum in 1711. The excitment of these archeological discoveries and the interest in ancient republican government which seemed so appropriate for our new nation led to a revival of interest in classical Roman architecture. Our political ideology which deemphasized religious authority

was another spur for interest in the ancient rational philosophy which emphasized man's control over his own fate (ex. 16-20).

2. The Greek Revival, 1820-1850. The Victorian ideal of Spartan austerity found suitable expression in the Greek Doric order (ex. 21-24).

D. The 19th Century: The Romantic Revival.

As the nineteenth century grew optimistic about the future of mankind, as technology and industrialization fostered a belief in progress, architecture pictured the past as a lesson for the present.

1. The Gothic Revival. Neo-Gothic buildings sprang up, not made exclusively of stone, as in the middle ages, but nevertheless expressing an attraction to emotion and intuition (ex. 25-26). Even prisons were made with the optimistic hope that rational plan could rehabilitate if each man were given his small patch of garden to attend (ex. 27).

2. The Tuscan Villa. Grand mansions emulated the charm of the villas of Tuscany (ex. 28).

3. New Beginnings: Shaker Architecture. The Shakers developed new styles to express their new hopes (ex. 29).

4. Negative Beginnings. In the 1830's and 1840's developers found ways to fit row houses on narrow lots. The urban working class found a style developed for itself (ex. 30). If one contrasts these with a typical small-town dwelling (ex. 31) one can find the beginning of the United States tendency towards romanticizing the country and small town life.

5. Evolving Regional Traditions. In New Orleans one finds a tradition combining Spanish, Creole, and local styles (ex. 32). In the West the missions were in Spanish styles but often combined native Indian techniques. Stone was important as a material suggesting the stability of the Church (ex. 33-34). Private residences took on the same characteristics (ex. 35-36).

E. Post Civil War to World War I. This was a time of technological progress. America developed a passion for bigness. There developed paradoxically an American cultural independence and a tendency toward a cosmopolitan interest in Parisian taste.

1. The "Elegant" Style. A more sophisticated awareness of traditions and style led to less exuberant and more disciplined transplantations of European styles (ex. 37).

2. Technological Advances. Steel cables and tension structures (ex. 38), balloon framing or "Chicago Construction"--the common 2 x 4 framing known today (ex. 39) led to specifically American architectural forms, in both public and private structures. Improvements in the lumber industry and in nail manufacture made rapid building possible. The two story frame structure became the common American home.

3. Henry Hobson Richardson (1838-86). Richardson was one of the first to draw upon the knowledge of past traditions for solutions to the problems of an industrial age. His buildings suggest unity and control and feature massive heavy arches of stone (ex. 40-41).

4. The Chicago School of Architecture. Rising land values, steel, elevators—all these presented a challenge. And, in the case of Chicago, some difficult engineering problems were added to these because of the geology of the lake front city. All manner of inventions: floating foundations, trench substructure walls, sunken pilings were devised to make taller and taller buildings possible. Traditional ornament disappears (ex. 42). Brick and terra-cotta covered a metal frame.

Louis Sullivan (1856-1924) led in the development of the "Chicago" style. Its dominant feature was a tripartite exposed window, defined by the structural elements of the building (ex. 43-44).

Housing before World War I in the twentieth century featured comfort, efficiency, electricity, central heating, and plumbing. But the Colonial Georgian manner and the half-timber style was revived. Florida and California copied Mediterranean styles and featured tile and stucco. By 1920 most of the regional differences in housing, outside of Florida and California, have disappeared (ex. 45-47) because of standardization by the building industry.

F. From World War I to the 1950's.

1. Frank Lloyd Wright (1869-1959). Wright espoused the theory of "organic" architecture: the principles of function and construction determine the form of the building (ex. 48-49). Many of our contemporary split level and ranch styles are inspired by his "Prairie Style" seen in Robie House in Chicago, 1909 (ex. 50-51). After World War I the philosophy of Sullivan and Wright went into decline. The Tribune Tower in Chicago, 1922, is a "Gothic" skyscraper, abominable from the principle of "Organic" building (ex. 52).

G. Post World War II.

After the war many Europeans fleeing Europe brought new influences to bear.

1. The "International" Style. Walter Gropius (1833-1969), the founder of the Bauhaus School became the head of the Graduate School of Design at Harvard (ex. 53). Mies Van der Rohe (1886-1969), came to the Illinois Institute of Technology (ex. 54). Since 1950 the new technological and industrial potential of metal, plastics, concrete, glass, and ferro-concrete found new artistic forms, many indifferent to tranditional design (ex. 55-61).

2. Urban Planning. This concept finds negative and positive expressions. Negative in the tract row houses of suburban developments and in some urban housing projects (ex. 62-63); positive in examples such as F. L. Wright's "Broadacre City", after an English garden city (ex. 64) and Constitution Plaza in Hartford, Connecticut (ex. 65).

The audio-visual materials incorporate both the American examples mentioned in the text and supplementary foreign (principally European) examples for the purposes of comparison and contrast.

Examples:

A. The 17th Century

1. Colonial Architecture.

ex. 1: The reconstructed cottages of 1650 in Pioneers' Village, Salem, Mass.

ex. 2: The Moravian Meeting House, Berks County, Pa. 1743-45.

Supplementary examples:

Representative European examples of the High Styles of Renaissance, Mannerist, and Baroque architecture.

2. New England: The Colonial Style.

    ex. 3: The Paul Revere House, Boston, Mass. 1676.

3. Southern Colonial Architecture.

    ex. 4: Bacon's Castle, Surry County, Va. 1655.

    ex. 5: St. Luke's Church (Newport Parish Church), Smithfield, Isle of Wight County, Va. 1632.

    ex. 6: Typical dwellings of plantation workers.

Supplementary examples: English Tudor Court Architecture.

4. Dutch Colonial Architecture.

    ex. 7: The Old Dutch State House, New York, 1642.

Supplementary examples:

Representative half-timber stepped gables houses from Amsterdam, Holland.

5. Spanish Architecture.

    ex. 8: Castillo de San Marco, St. Augustine, Florida, 1672-1750.

    ex. 9: Palace of the Governors, Santa Fe, New Mexico, 1610-14.

Supplementary examples:

Lisbon Castle, Spain, 14th century.

Traditional Indian Adobe Buildings, Southwest USA.

B. The 18th Century: Pre-Revolutionary Architecture.

1. Colonial Georgian Architecture.

    ex. 10: The Longfellow House, Cambridge, Mass. 1759.

Supplementary examples:

Representative Renaissance and Baroque styles of Europe.

2. English Georgian Architecture.

ex. 11: Stratford Hall, Westmoreland County, Va. 1725

Supplementary examples:

English Georgian styles in England.

3. The Beginnings of an Official Public Style.

ex. 12: The restored official buildings of Williamsburg, Va.

ex. 13: Independence Hall, Philadelphia, 1731.

ex. 14: Trinity Church, Newport, R.I., 1725-26.

ex. 15: Christ Church, Philadelphia, 1725-54.

Supplementary examples:

Buildings by Peter Harrison of Newport, R.I.

C. The Late 18th & the 19th Centuries: Post-Revolutionary Architecture.

1. The Federal Style, 1785-1810.

ex. 16: State Capitol, Richmond, Va. 1789, by Jefferson & Clérisseau.

ex. 17: State House, Boston, 1795-1802.

ex. 18: L'Enfant's planning of Washington, D.C.

ex. 19: The Gardner/White/Pingree House in Salem, Mass., 1810.

ex. 20: T. Jefferson, Monticello, Charlottesville, Va., 1770-1809.

Supplementary examples:

The public buildings of Ancient Rome.
The excavated buildings of Pompeii.

2. The Greek Revival.

ex. 21: The Biddle Home in Andalusia, Pa., 1833.

ex. 22: The State Capitol, Nashville, Tenn., 1845-55.

ex. 23: The Old Whalers Church, Sag Harbor, N.Y. (Egyptian Influence).

ex. 24: Oak Alley, La Vacherie, La., 1836.

Supplementary examples:

The Parthenon and other Acropolis Buildings.

D. The 19th Century: The Romantic Revival.

1. The Gothic Revival.

ex. 25: St. Patrick's Cathedral, N.Y., 1850-79.

ex. 26: Trinity Church, Wall Street & Broadway, N.Y., 1849.

ex. 27: Eastern State Penitentiary, Philadelphia, 1829.

Supplementary examples:

French Gothic Cathedrals: espc. Chartres.

Fortified Manor Houses (Bodiam and Herstmonceux Castles) in Sussex, England.

2. The Tuscan Villa.

ex. 28: The Morse-Libby House, Portland, Maine, 1859.

3. New Beginnings: Shaker Architecture.

ex. 29: The Shaker Stone Barn, Hancock, Mass., 1826.

4. Negative Beginnings.

ex. 30: Row houses of the urban working class in the 1830's & 1840's.

ex. 31: Millworker's House, Graniteville, S.C., 1846.

5. Evolving Regional Traditions.

ex. 32: Le Prete Mansion, New Orleans, La., 19th c. (featuring wrought and cast iron work of skilled black craftsmen).

ex. 33: San Xavier del Bac, Tucson, Ariz., 1784-97.

ex. 34: San Carlos Borromeo Church, Carmel, Calif., 1793.

ex. 35: De La Guerra House, Santa Barbara, Calif., 1819-26.

ex. 36: Larkin House, Monterey, Calif., 1834.

E. Post Civil War to World War I.

1. The "Elegant" Style.

ex. 37: Public Library, Boston, 1887.

2. Technological Advances.

ex. 38: Brooklyn Bridge, 1869-83.

ex. 39: The Wright Brothers House, Dayton, Ohio, 1870 (now in the Ford Museum, Dearborn, Michigan).

3. Henry Hobson Richardson (1838-86).

ex. 40: Marshall Field Warehouse, Chicago, 1885-87.

ex. 41: Trinity Church, Boston, 1872-77.

4. The Chicago School of Architecture.

ex. 42: The Tacoma Building, Chicago, 1886.

ex. 43: L. Sullivan, The Chicago Auditorium (now Roosevelt University).

ex. 44: Carson-Pirie-Scott Building, Chicago, 1904.

ex. 45: The Dodge House, Los Angeles, 1915-16 (The California School).

ex. 46: A Stucco and Tile Mediterranean example from Florida or California.

ex. 47: A Pre-World War I example of the revived Colonial Georgian style.

F. From World War I to the 1950's.

1. Frank Lloyd Wright (1869-1959).

ex. 48: H. C. Price Tower, Bartlesville, Okla.

ex. 49: The Johnson Wax Company Laboratories, Racine, Wisc., 1951.

ex. 50: Robie House, Chicago, 1909.

ex. 51: "Falling Water" House, Bear Run, Pa., 1936.

ex. 52: Tribune Tower, Chicago, 1922.

Supplementary examples:

Rockefeller Center, N.Y., 1931-35 (15 buildings in a related plan--a "city within a city")

G. Post World War II.

1. The "International" Style.

ex. 53: Gropius, The Junior High School of Attleboro, Mass., 1948.

ex. 54: Mies Van der Rohe, Illinois Institute of Technology Campus.

ex. 55: M. Nowicki, State Fair Arena, Raleigh, N.C., 1953.

ex. 56: B. Goldberg, Marina City, Chicago, 1962-64.

ex. 57: E. Saarinen, Trans World Flight Center, Kennedy International Airport, N.Y., 1962.

ex. 58: R. Buckminster Fuller, U.S. Pavillion, Expo '67, Montreal, Canada, 1967.

ex. 59: The Farnsworth House, Plano, Ill., 1950. by Van der Rohe.

ex. 60: P. Johnson, Glass House, New Canaan, Conn., 1949.

ex. 61: Charles Dearon House, Denver, Colo., 1967-68.

Supplementary examples: The Bauhaus School of Design

2. Urban Planning.

ex. 62: Typical suburban row housing of the 1950's

ex. 63: Typical Inner City Project Developments.

ex. 64: F. L. Wright's "Broadacre City" English garden city concept in Greenbelt, Md.

ex. 65: Constitution Plaza, Hartford, Conn., 1960-66.

Supplementary examples:

The works of Gaudi and Le Corbusier.

A-V Suggestions:

Most of the examples require interior as well as exterior photographs. Interior design and furniture of the period is also desirable.

Bibliography:

Daniel M. Mendelowitz. A History of American Art, 2nd ed. N.Y.: Holt, Rinehart and Winston, 1970.

Carl Condit. American Building. Chicago: University of Chicago, 1968.

Lewis Mumford. Sticks and Stones, 2nd rev. ed. N.Y.: Dover, 1955.

Optional Unit 4: American Philosophical Thought

Purposes and Objectives

In the three core units the student has been introduced to many readings in American philosophy, primarily in politics and social philosophy. Optional Unit 4 selects one theme which is found in all the preeminent American philosophers: the impact of science on the rest of culture. Their willingness to respond to the challenge of modern science and to the scientific method is a hallmark. Serious American thinkers are of all varieties. Many are unsystematically concerned with spiritual issues: God, freedom, morality--often using rhetoric in place of logic and argument. The most recent American philosophers specialize in technical studies of epistemology, language, meaning, perception, and knowledge. These two groups, however, seem to form extremes. The chief figures in the history of American thought are somewhere in between: they are concerned with a disciplined analysis of their times. Thus, one characteristic of American philosophy is that it is seriously influenced by speculation in science, religion, politics, and education.[1] Their questions concern the nature and scope of the scientific method and its application to theology, metaphysics, ethics, law, and politics.

John Locke (the British father of American philosophy), Jonathan Edwards, Ralph Waldo Emerson, William James, Charles Peirce, and John Dewey do not all respond to the challenge of science in the same way. Some defend religion, traditional morality, and metaphysics against the onslaught of science. Others attempt a reconstruction of values and principles by means of science and the scientific method. There are differences. But there is a common commitment to the purpose of philosophy. At least until the time of John Dewey American philosophers felt a primary obligation to examine the general problems of life in their culture and not to concentrate only on technical issues. This too would seem to be the function philosophy should serve for the student at this level.

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[1] Cf. Morton White, Science and Sentiment in America (N.Y.: Oxford University Press, 1972), pp. 3-8.

In the spirit of the core units this optional unit employs a "symbolic level." Science fiction is an art form which can be viewed as a popular expression of the concern of the mainstream of American philosophers which we are examining here. In Unit A some Utopian philosophers were envisioning a realization of philosophic hopes. And science fiction is a form in which Utopian dreams still persist. Not all are pessimistic as was Vonnegut in Harrison Bergeron. The stories selected reflect the philosophers' concern for the problems of civilized life within the challenge of modern science. Hopefully this odd combination of science fiction and philosophy will emphasize the theme of the first core semester: the humanities are an expression of and a means of coping with present existence.

Outline:

A.. Philosophy

1. John Locke (1632-1704).

Suggested Readings:

An Essay Concerning Human Understanding, Book I, Chap. I, Sections 1-5; BookI, Chap. II, Sections 1-4; Book IV, Chap. III, Section 18.

2. Jonathan Edwards (1703-1758).

Suggested Readings:

"Moral Necessity and Inability" from Freedom of Will, ed. Paul Ramsey (Yale, 1957), pp. 156-162.
The Sense of the Heart.

Jonathan Edwards was the leading historian and theologian of an intense evangelical revival that swept America: the Great Awakening. He tried to reconcile his respect for the science and logic of Newton and Locke with religious belief. He accepted Newton's theories of causation in physics and Locke's theory of the relation between ideas and experience. ("Moral Necessity and Inability"). But, for Edwards, the man who will be saved has, by God's grace, a knowledge that is beyond experience and thus sees beyond Newton and Locke (The Sense of the Heart). His The Sense of the Heart is an effort to escape the limits of Locke's empiricism.

3. Ralph Waldo Emerson (1803-1882).

Suggested Readings:

Letter to his brother Edward Bliss Emerson, Newton, Mass., May 31, 1834.
"Nature" from The Works of Ralph Waldo Emerson (Boston: Houghton Mifflin, 1883), Vol. I, pp. 9-80.

Ralph Waldo Emerson was not a technical philosopher but rather a philosopher in the original sense of a "lover of wisdom," a moralist writing thoughtful disquisitions about American culture and the practical problems of American life. Aside from William James, no other American philosopher has received as much international acclaim in philosophy as Emerson.

Unlike Edwards, Emerson thought all men capable of spiritual intuition. (Letter to his brother Edward). For Emerson, moral and religious beliefs were supported by Reason as a faculty, or a power of the mind, to feel moral and religious truth. Reason goes beyond the ordinary mode of sensation and understanding which we share with animals. To Reason belong religion, poetry, and honor; by Reason these values could be asserted without argument. Thus they are beyond the scope of the scientific method. "Nature" is an effort to establish a certainty for ethical knowledge, a continuity between physics and ethics.

4. Charles Peirce (1839-1914).

Suggested Readings:

"The Fixation of Belief," Popular Science Monthly, XII (1877), pp. 1-15; with corrections and notes: in The Collected Papers of Charles Sanders Peirce (Harvard U. Press, 1931-35), Vol. V., pp. 223-247.

"The Reality of Thirdness," Collected Papers, Vol. V., pp. 64-67.

Charles Peirce believed his pragmatic theory of scientific meaning led to a metaphysical system within which universals, that is, attributes or properties which many individuals could have in common, must be real. General principles are not abstractions; they are active and really operative in nature. ("The Reality of Thirdness."). In "The Fixation of Belief" he analyzes the application of the scientific method in the area of practical life.

5. William James (1842-1910).

Suggested Readings:

The Will to Believe, 1915, pp. 1-31.

"Metaphysical Axioms" and "Aesthetic and Moral Principles" from The Principles of Psychology (N.Y.: Dover, 1950), Vol. II, pp. 669-675.

Of Civil Government: The Second Treatise, Chap. II.

John Locke has been called the Father of American Philosophy. The student has already seen his influence on Jefferson in Unit A of the American Dream course. Locke was a British Empiricist, a school which held that all ideas arise from experience. He denied that there are innate principles stamped on the human mind before birth. (Essay . . ., Bk. I, Ch. I, Sect. 1-5). Speculative principles, such as those in mathematics, may be self-evident. (Essay . . ., Bk. I, Ch. II, Sect. 1-4). But in his Essay . . ., Bk. I, Chap. II, Sections 1-4 he argued that moral principles, principles of practical action, are not self-evident. On this latter point Locke is not consistent. In Chap. II, Sections 4-6 of his Second Treatise of Civil Government he argues that moral principles of natural law are self-evident. And Book IV, Chap. II, Section 18 of his Essay . . . proposes that morality may be a speculative science.

American Revolutionary philosophers never raised the question of Locke's consistency. It is essential for Locke's political theory, however, that moral principles be self-evident. What was important to American Revolutionary philosophers was that he attacked innate principels. The second paragraph of Jefferson's Declaration of Independence begins, "We hold these truths to be self-evident . . ." meaning: the principles can be known by all rational men. No dictator has innate insight into moral law.

From the American point of view Locke's view of science was important because of his view of self-evident principles in mathematics and because he held that ethics must imitate mathematics in its process from self-evident principles to demonstrated conclusions if it is to express knowledge at all. Knowledge was for him an expression of necessary, not arbitrary, truths.

William James' The Will to Believe is a justification of faith in the face of growing scientific agnosticism. It attempts to establish that faith can be sensible and pragmatic. According to James we hold some beliefs because we are forced into them by external reality, e.g., the belief that we will die; some we hold because we are forced to by the relationships between other concepts, e.g., the belief in the principles of mathematics. But there are others which are not forced on us in either of these two ways. These last beliefs we are free to accept or reject according to our sentiments. Morality, religion, and metaphysical principles (such as the principle of causality) are in this third group.

6. John Dewey (1859-1952).

Suggested Readings:

From Reconstruction in Philosophy (N.Y.: Mentor, 1955):

"The Scientific Factor in Reconstruction of Philosophy," pp. 62-76.
"Reconstruction in Moral Conceptions," pp. 131-147.
"Reconstruction as Affecting Social Philosophy," pp. 148-164.

John Dewey broke with the theistic tradition in American philosophy and with what he considered philosophy's failures. He denied that transcendent values or Universal Ideas had an existence separate from concrete things. Other dualisms also were attacked: the split between theory and practice, the split between ethics and science. But he shared with the principal figures in American thought the idea that philosophy should address the problems of American culture and not deal in technical problems only. He proposed to do this by extending the scope of science.

B. Science Fiction

T. B. A.

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Optional Unit 5: Musical Views of America

Purposes and Objectives

The unit attempts to perceive and understand some of the ways American composers have viewed this country.

Ives: 1st movement - 4th symphony

Ellington: The Mooch

Harris: 3rd symphony

Bernstein: Introduction to "West Side Story"

Copeland: 3rd symphony - 4th movement

Webb's: "Wichita Lineman"

Evans: "Las Vegas Tango"

This optional section is an attempt to hear the American style and also draw extramusical humanistic conclusions such as:

1) by comparing Copeland and Evans, one can quickly note optimism of the first and the much more negative tone of the second. Why? Compare musical elements, historical periods, etc.

2) Listen to Harris' 3rd symphony. It bears some similarities to the Copeland work--spacious, grand, more positive than the Evans but less than Copeland. Why?

3) Listen to "Boxer" and "Lineman." Where do they sit on the positive-negative continuum? Do they bear any resemblance to Harris, Copeland, Evans? What are they?

4) Listen to "Boxer," "Lineman," and "Tango." Do they tend to reflect Kouwenhoven's notion of process as to American style?

5) Listen to Ellington's "Mooch." Positive-negative? Full statement on process.

6) Consider all the works in terms of hybrid influence--(Africa, Europe, South America, Jazz, Country, Rock, etc.).

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Optional Unit 6: Myths and Values in American Films

View Little Ceasar and read Warshow's "Gangster as a Tragic Hero," for view of pessimism in American popular culture.

View excerpts of a Randolph Scott "B" western of parts of Shane and read Warshow's "The Western" and Peter Homan's "Puritanism Revisited."

Read: John Cawelti's article on myths in American culture.

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Optional Unit 7: Major Styles in American Painting

Purposes and Objectives

The social and aesthetic contexts of American art have been shifting constantly. This unit is intended to show the evolution of style in a way in which it has not been possible throughout the other parts of the first core semester and this optional American Dream semester. But the study should not be only that of the particular discipline of the history of painting. Rather, the painters should be seen as sensitive to the internal and external influences on their native culture and as expressive of these factors.

The bibliography in Daniel M. Mendelowitz' A History of American Art, 2nd ed. (New York: Holt, Rinehart and Winston, 1970) is exhaustive for all periods and forms. A selected focus is suggested below:

A. The Colonial Period

    Robert Feke
    Winthrop Chandler
    John Singleton Copley

B. The Hudson River School: 1825-1870

    Thomas Cole
    Thomas Doughty
    Asher B. Durand
    Albert Bierstadt
    Frederick E. Church

C. The London School: Early 19th century

    Benjamin West
    Gilbert Stuart

Charles Willson Peale

John Trumbell

Samuel F. B. Morse

John Vanderlyn

D. American Expatriates: Late 19th century

James McNeill Whistler

John Singer Sargent

Mary Cassatt

E. The Independents: Native American Maturity

George Inness

Winslow Homer

Thomas Eakins

F. The Eight: The Ash Can School, 1895-1913

Robert Henri

John Sloan

George Luks

William Glackens

Maurice Prendergast

George Bellows

Arthur B. Davies

G. The Twentieth Century: Up to 1945

Morgan Russell

John Marin

Charles Demuth

Stuart Davis

Edward Hopper

Max Weber

Grant Wood

Georgia O'Keefe

Joseph Stella

Lyonel Feininger

Charles Burchfield

Ben Shahn

Jack Levine

Thomas Hart Benton

H. *The Twentieth Century*: After 1945

George Tooker

Andrew Wyeth

Jackson Pollock

Larry Rivers

Roy Lichtenstein

Ellsworth Kelly

Frank Stella

Kenneth Noland

Yves Tanguy

Franz Kline

Clyfford Still

Robert Rauschenberg

Richard Lindner

Andy Warhol

Mark Rothko

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Optional Unit 8: Regional Differences in America

Purposes and Objectives

America is a melting pot that never melted. This unit is intended to scan the differences and separations in American culture. They account for a richness and variety but can also be seen as a source of anguish.

a. Literature: Contrast the short stories of O. Henry and Faulkner.

b. Political Philosophy: Contrast the politics of J. F. Kennedy and George Wallace.

c. Music: Contrast the songs of Los Angeles and Nashville.

d. Painting: Contrast the paintings of the Ash Can School with those of Thomas Hart Benton.

e. Architecture: Contrast the work of Frank Lloyd Wright with the Greek Revival Style in Nashville.

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1. OF MEN AND WOMEN: A PROBLEM OF VALUES AND STEREOTYPES

Course Description

One of the great revolutions now shaking Western civilization is that affecting the traditional relationships between the sexes. The perspectives of the roles men and women play in society seem to be changing at a dizzying rate of speed. The humanities and the arts have dealt at length with male and female roles in a changing society, exploring and questioning the prevailing mores of the times.

This course examines some of the philosophical values influencing male-female relationships during the last hundred years and the expression of these values in dramatic works by Ibsen and Bergman, artistic works by Munch and others, and works from the musical theatre by Bernstein, Gershwin, and Berg.

General Objectives

1. To make some comment about what it is to value another person of either sex.
2. To discuss regenerative and destructive principles in human relationships.
3. To explain the importance of an equilibrium in relationships between men and women.
4. To show the conflict which results from disequilibrium.

Specific Objectives

Musical Theatre

At the conclusion of the course the student will:

1. Have an overview of the development of the musical theatre during the past three and one-half centuries.
2. Be familiar with the structural bases of the various kinds of musical theatre: musical comedy, light (comic) opera, operetta, grand opera.
3. Be able to recognize recitatives, ariosos, and arias by their styles when heard in unfamiliar contexts.

4. Begin to understand the techniques composers use to heighten dramatic effect through music.

5. Begin to be sensitized to the multifaceted impact which the musical theatre can bring to the afficionado.

6. Have some understanding of the problems involved in the performance of operas written originally to a text in a foreign language.

7. Have been immersed in some detail in three highly different works from the musical theatre repertoire, all dealing with the relationships of men and women in a society which leaves them limited, if any, freedom to determine the course of their own lives.

Drama and Film

Film of A Doll's House by Henrik Ibsen. Starring Claire Bloom and directed by Patrick Garland.

1. To present the student with an example of a young woman (Nora) who is struggling for self-determination.

2. To make some comment about the restricting conventions of a stereotypical marriage.

3. To show that assertive and independent behavior can be achieved without sacrificing a rich capacity for positive emotion.

Film of Cries and Whispers, direction by Ingmar Bergman. Starring Liv Ullman, among others.

1. To convey the sense of negative anticipation which pervades this dark household and to show how these visual shadows reveal the moral and emotional confusion of the characters.

2. To show Karin as representative of a personality type which is suspended from action by virtue of both passive and active moods of aggression.

3. To describe how Karin's capacity for responding to others is blocked.

4. To reveal the hatred and sterility of Karin's loveless marriage.

5. To portray Maria as representative of a capricious sensuality which is destructive in that she is lacking in the capacity for real tenderness.

6. To demonstrate Agnes's great need for love but also her hesitancy in giving love.

7. To concentrate on the portrait of the maidservant Anna whose intuitive capacity for affection is one hopeful aspect of the film.

Art

To show by the vehicle of 35mm slide presentations, the paintings and prints of Edvard Munch that portray man/woman relationships in balance.

1. To make these relationships more dramatic by side-by-side projections of Munch's expressive images.

2. To discuss the impact of artistic media on the treatment of various subject matter. (see appendix)

3. To show by slide comparisons, the theme of man/woman relations in conflict.

4. To suggest comparisons and contrasts between the works of Munch and that of Ibsen, Bergman, Berg, Gershwin and Bernstein.

Assignments

Bernstein, Leonard. Trouble in Tahiti.
Ibsen, Henrik. A Doll's House. (both play and film)
______, ______. Hedda Gabler.
Gershwin, George. Porgy and Bess.
Bergman, Ingmar. Cries and Whispers. (a film)*
Berg, Alban. Wozzeck.
Munch, Edvard. Selected lithographs, woodcuts and paintings.

Recommended:

Lawrence, D.H. Women in Love. (film only)
Nicoll, Allardyce. Film and Theatre. (instructor only)

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*The story on which this film is based was reprinted in The New Yorker, on October 21, 1972.

Contents

A. Introduction: A Problem of Values... A Problem!
B. Suggestions for Teaching
C. Illustrative Analyses and Study Guides
    1. Henrik Ibsen, A Doll's House and Hedda Gabler
    2. Leonard Bernstein, Trouble in Tahiti and George Gershwin's Porgy and Bess.
    3. Ingmar Bergman, Cries and Whispers.
    4. Alban Berg, Wozzeck.
    5. Edvard Munch, Lithographs, Woodcuts, and Paintings.

A. Introduction: A Problem of Value... A Problem!

We are familiar with the splendid humor of James Thurber, whose wit spared few of us in his account of the "battle" between the sexes.[1] No doubt it was ever thus, but recently the battle lines have sometimes been more firmly drawn and the roles less clearly delineated. Certainly, one obvious explanation for such a phenomenon is the advent of women's liberation groups as an organized expression of a feminine need for self-determination. (In A Doll's House the door which is opened and then closed behind Nora is that same door of self-determination.) An equally important aspect of the uneasy dialectic between the sexes, however, concerns the masculine need for freedom from near-impossible economic burdens and for companionship with women who both share in and contribute other dimensions to professional and leisure interests. This description of masculine needs probably applies increasingly to women who are achieving both emotional and economic independence.

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[1] Many of Thurber's cartoons are appropriate for this optional sequence. Good use could also be made of the film The War Between the Sexes, an account of Thurber's second marriage.

At the same time that men and women have begun to delineate their needs as individuals, the structures of a regenerative equilibrium (i.e. a dynamic balance) between the sexes have become increasingly obscured. Such an equilibrium, we shall claim, makes possible not only a certain continuity but also constructive changes in the many experiences shared by a couple. It is also not unlikely that an equilibrium of emotional and intellectual concerns can give direction to the new forms which these needs will take. What the precise nature of such an equilibrium would be for a particular couple is difficult to specify, for one point which did emerge clearly in the film Sunday, Bloody Sunday was how tenuous are most observations on intimate exchanges in a relationship. What gives life to a relationship between two lovers or friends is sometimes indefinable, even to the couple themselves, and frequently inaccessible to an observer. How often we ask the unanswerable, "But, *what* do they see in each other?" It is doubtful we shall ever penetrate a certain intuitive level of communication which exists in the best of close relationships, and perhaps equally doubtful that we should try to do so. Nonetheless, in general we are dealing with a "tempest" which merits serious attention, or as Bernstein would have it, there is Trouble in Tahiti! Many men and women who see themselves formally defined as couples or close friends are presently aware of a serious disturbance in the diverse patterns which had previously brought their lives together. (c.f., Munch's The Kiss, Attraction, Separation.)

A Vale of Tears: Soup-Everlasting[2]

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[2] Apologies to Thomas Mann for this reference and the next subtitle as well.

In Bergman's most recent film Scenes from a Marriage, the characters Johann and Marianne are a couple who go through just such a disturbance in their once comfortable relationship, or perhaps more to the point, discover that the potential for a painful sense of being off-balance with one another has always existed. D. H. Lawrence had some rather too dramatic things to say about living mechanically (cf., Women in Love), but to be sure, it is the endlessly repetitive structure of domestic concerns and obligations-- the full inventory of possessions is also escjewed. at least until the divorce action-- which provokes Johann into a bitter argument with his wife. The realization of what a potential threat monotony was to their life together comes perhaps too late, and only much later do they understand how important some sense of balance (and even order) was to their relationship or other friendships they might hope to have.

In the opening scene of the film, Johann and Marianne are posed stifly on their Victorian settee, fending-off the rather fatuous questions of a magazine reporter who is determined to make them out to be the "ideal couple," i.e., he of a brilliant future as a distinguished research professor (the career is incidental) and she his adoring companion, a "lovely woman with cornflower-blue eyes." To their credit, the couple find the interview very embarrassing, but significantly, they answer the questions in such a way as to reinforce the stereotypes which the reporter has in mind. Johann describes himself in terms of performance, activities which could be self-fulfilling if they told him (and us) anything of him as a person-- but his descriptions do not. Instead, the way he categorizes himself is strangely impersonal and evasive. Like Sam in Trouble in Tahiti, Johann says, "I perform! I win! I am active and dynamic-- now brilliant thinker, now witty conversationalist and lover, etc."

Marianne has little information to offer about herself except insofar as she can be defined in relation to her husband and children (in her particular case, a static role), and when she finally gets around to acknowledging a professional interest, she allows the interviewer to disregard the explanation. Both of them appear to lack any real understanding of their own needs as individuals and when these needs are at last articulated during their separation, neither listens very carefully to the other-- indeed, they both fall asleep! (Bernstein's characters give up trying to talk and go to the movies.) In the final scene of Bergman's movie, however, the now-divorced couple do seem to be able to understand and respond to each other, or at least they have made something of a beginning.

Bergman allows us this final look at the couple after they have been divorced from one another for some years. Although both are remarried to different partners, they are reunited periodically in what has the appearance of a good affair, indicating perhaps that the _marriage_ survives dissolution of their legal contract. And they are wonderfully foolish in their enjoyment of the "stolen weekend," which they will _not_ spend in their own comfortable summer place in the country but instead busy themselves tidying-up a friend's old cottage. Now send in the magical clowns and fairies from Shakespeare's "english" wood! (_cf._, _A Midsummer Night's Dream_)

Of Course, Another Man (Woman): Sudden Enlightenment or Highly Questionable[2]

Even though Bergman's couple now seem more relaxed and assured in expressing their affection for one another, Marianne is still troubled that they as a couple may have missed something of value, or even worse, that they and many contemporary couples may be disastrously confused. Certainly, she must be at least partially correct in that so many men and women are experiencing a similar restlessness, a vague sense of dissatisfaction with their relationships. One has the feeling that Marianne is beginning to emerge as a person who will be capable of dealing with the changing structures in her situation, and toward the conclusion of the film, the same might be said of Johann as well. Clearly though, Bergman is both puzzled and amused by our penchant for changing partners, and we know that *he* speaks from experience!

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[2] Thomas Mann, again.

The story of those of us who blunder along in personal relationships, sometimes needlessly replacing the central characters, is not without considerable humor, as seen of course in *A Midsummer Night's Dream* and also Bergman's *Smiles of a Summer Night* (cf., Steven Sondheim's adaptation of this film as *A Little Night Music*). Lovers seem determined to rearrange themselves so unrealistically that they often find themselves with the wrong partners, and as many of us are fond of legalizing our mistakes, thus the domestic ordeal begins anew. By her *own* account, Marianne's second marriage is to a man with whom she has less in common than she did with Johann, but she tells us that she *now* enjoys the struggles, the compromises, etc.

There are, however, serious conclusions to be drawn about relationships between the sexes, and anyone who has ever attempted a close relation cannot fail to be moved by the portraits of men and women created by Bergman in this film as well as in *Cries and Whispers*. We cannot look away from the couple in *Scenes* who grieve over the loss of one another and the sadness of an older woman, who in seeking legal advice on her divorce, comments that there is nothing more unbearable than a loveless marriage, an experience which has so affected here that she can find no pleasure in anything. The tragedy of failed relationships is often the subject of both folk and grand opera, i.e., Porgy and Bess, Wozzeck, and is, of course, one of Munch's major themes.

The scope of the unit is perhaps overly ambitious, for it is our intent to focus on works of drama, music, art and film which reveal important and characteristic aspects of close relationships between men and women, together with telling us something about what it is like to be a man, or a woman. We have specifically chosen examples in which the internal structure of the work, i.e., the character's dilemma, gives good evidence for making some generalizations about regenerative and destructive principles in human relationships.

In Ibsen's Hedda Gabler, Tesman expresses his doubts about our ability to predict the future. (And to be sure, the changes in human relationships in recent years have been so extensive that we are confronting a difficult area.) As Lövborg remarks in that same play, however, "But there is a thing or two to say about it (the future), just the same."[3] We hope, then, to have one, or two things to say about what it is and will be to value another person of either sex. Although the emphasis in the unit will be on close relationships, knowing how to value another is an attitude which can enrich less intense friendships, professional relationships, and to some extent, exchanges with casual acquaintances. The very personal self is certainly not the same as the more public self, but neither are the two completely disparate.

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[3] Henrik Ibsen, Hedda Gabler, ed. & trans. Alan S. Downer (New York: Appleton--Century--Crofts, Inc., 1961), p. 49.

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B. Suggestions for Teaching

In the specified works of literature, art, music (and film), we can examine concrete exemplification of relations between men and women from which we may extrapolate certain formal principles (archetypal patterns if you wish). By means of these principles it is possible to characterize the general structures in human relationships which are such as to give life to the relation, as well as those structures which regrettably weaken and perhaps endanger the relation. These principles, one must remember, are merely formal or conceptual tools and are meant to suggest some general patterns without, however, prescribing exactly how specific instances of these principles will be realized in an individual experience. It is thus very important to found these principles in the concrete in order to avoid the error of reification which damages so many systems.

Regenerative and Destructive Principles in Human Relationships

- Equilibrium/Disequilibrium
    - Sensation
    - Feeling
    - Thinking
    - Intuition
- Autonomy, Self-determination/Determinism
- Equality/Inequality

Change/Stagnation

Variety/Repetition

Vitality/Sterility

Generosity/Self-indulgence

Discussion

1. Present the above principles, giving an example where possible. After readings are assigned in Ibsen and questions on Bergman's film, request that the students reassess their observations.

2. What kinds of activities and responsibilities are associated with self-determination?

3. In general, do men and women achieve self-determination in different ways?

4. Several of the principles suggest that a relationship may be endangered by an absence of change, or at least the potential for change. Explain this observation.

5. Are there basic differences between men and women, such that variety, etc. would not mean the same thing to a man as to a woman?

6. What, in general, is the basis for the assignment of roles in a relationship? Some suggested areas of investigation include the following: biological, cultural and, speaking broadly, psychological (i.e. thought and sensibility).

7. What is an equilibrium and how would you describe its function in a relationship between a man and a woman?

8. If an equilibrium can be said to conserve and maintain what is best in a relationship, in what sense might it give new direction to the relationship?

9. Some women tend to define themselves completely in terms of their partner's needs or activities, or perhaps in terms of the feminine contribution to same. Explain this observation. What are some constructive changes which might be made in this tendency without producing a state of disequilibrium?

10. Men are perhaps more inclined to define themselves in terms of activity, either mental and/or physical. Are there difficulties with such a description?

11. Request the students to make a list of the different activities which are important in their lives. How do these activities reveal significant roles which give them insight into their masculinity or femininity?

12. What can the understanding of one's own masculinity or femininity tell the person about his individuality?

C. Illustrative Analyses and Study Guides

1. Ibsen

Introduction: Ibsen and Bergman

There are, of course, some obvious differences between men and women, biologically and culturally; but if anatomy ever was destiny, the experiences of the last few years have seriously weakened any such claim! We are well aware that many formidable thinkers have more than suggested there is a separate archetype for the male and the female, but resisting the temptation to go "underground" in the face of so complex an issue, our feeling is that the emotional needs of both sexes are closely related, and these shared concerns can be adequately expressed in the conceptual principles which have been formulated. And too, practically, it may now be time to stress the similarities between men and women.

We should point out that this emphasis is not entirely faithful to the spirit of either Ibsen or Bergman. Ibsen seems to regard women as something of a puzzle, a puzzle which interested him but of which he was not altogether admiring. Nora Helmer, the charming and emotionally complex young wife and mother in A Doll's House, is probably an exception and is certainly Ibsen's most appealing heroine. But in general, Ibsen appears to think that there is a difficulty in being a woman: Why does Nora go on so long as a reflection of Torvald's needs? What a remarkable phenomenon it is that women are so willing to make all sorts of sacrifices for men, i.e., Nora, the aunts in Hedda Gabler for the ineffectual Tesman, who left to his own resources might never have his academic career. We are rather in awe of the energy of both Nora and the character Rebecca in Rosmersholm, though for very different reasons. And Hedda Gabler herself is no grand shrew finally to be tamed; she is utterly nasty and indifferent, as cold in her disdain for achievement as Hilde is acquisitive of another's ability in Masterbuilder.

Bergman, on the other hand, is totally captivated by women--their visual presence, a capacity for subtle and variant moods and a potential for remarkable strength. When Faulkner says of Dilsey simply, "They endured," he means, of course, that somehow blacks endured in regions of the south. I have always wondered why he did not also conclude that "she endures." It is this extraordinary capacity for activity together with a certain fluid, intangible quality which is perhaps unique to the woman, and Bergman has great sense of how to represent this tension. His "grand affair" with women, however, does not stop him from creating some rather problematic portraits of them. He gives us no one quite so destructive as Hedda Gabler, but in Cries and Whispers he delineates the restlessness and naïveté of Maria, a contemporary Penelope whose contempt for the weakness of her "too-young" husband is both their undoing. (cf., Goddard's film Contempt.) Neither does Bergman hesitate to represent the fact that as many women deliberately shut themselves away from opportunity as are denied access by contingency. Of the sisters in Cries and Whispers, Karin is certainly the former and Agnes perhaps the latter, though as in the case of Agnes, too many women (and perhaps men) drift along on the fantasy of vague ambitions.

Study Guide: Ibsen

1. Is Nora self-determining at the beginning of the play (film), at the end of the work?
2. As the events of the play are set out for our investigation, what specific changes can one see in Nora's actions?
3. Do Nora and Torvald approach their marriage as equal partners? If not, how might they have gone about sharing responsibilities on a more equitable basis?
4. Is Torvald incapable of a certain flexibility? Could he have made a significant change in his approach to the marriage?
5. In every marriage, each partner demonstrates strengths in the relation, as well as certain deficiencies. If one partner is unable to cope with many areas of concern to both, then the other may begin to discount his/her mate's ability. In what ways do men and women patronize each other? To what extent does this situation exist between Nora and Torvald? Assuming such a situation is unhealthy, how could one go about preventing this phenomenon?
6. Each of us needs support, both personally and professionally. To what extent should we expect to receive this support from a close partner? Are Torvald and Hedda Gabler supportive of their partners? Is Nora?
7. Each adult, whether male or female, must learn to balance personal and professional responsibilities. Have Torvald and Nora come to terms with this problem? Request the students to describe ways in which this balance could best be attained.
8. In most close relationships between men and women, there is considerable humor which sometimes takes the form of playfulness. Can the "game" be carried too far, such that the exchange is destructive to one or both partners? Are Nora and Torvald an example of this difficulty?

9. Some thinkers have suggested that we as individuals should strive for an equilibrium of thought and sensibility (cf., the following list of faculties: intuition, thinking, feeling, sensation). In what ways does Nora attain or fail at such an equilibrium? Perform the same analysis for Torvald.

10. Acknowledging certain conventions does not inherently restrict the development of a relationship. Why, then, is this sort of behavior a problem for both Torvald and Karin in Cries and Whispers? Why is the utter disregard of convention such a problem for Hedda Gabler?

11. Telling a long-kept secret is perhaps a given in marriage. What, in general, can and should one expect in the way of a response? Many of Bergman's films leave one with the impression that we cannot bear quite so much truth. Would you agree or disagree?

12. Why, even now, do we find it unusual that a man who is a functioning professional is at the same time more than a fair cook; a man who is a thinker is warmly expressive with his children? Why do we assume that the wife and mother cannot also be a competent professional? Or encountering the woman who is actively pursuing a career, why do we believe that she will or should soon relinquish her position for the domestic role?

13. To what extent can a relationship survive prescriptive judgments about one or both partners? We all make these judments--the question is to what degree we are "entitled" to make them.

14. Is self-determination necessarily associated with the kind of responsibilities one assumes? Is freedom perhaps better realized by the manner in which one carries out existing obligations, while at the same time remaining open to new or increased responsibilities?

Thematic Structure of A Doll's House

The play is about freedom and self-determination-- Nora's spirited assertion of her freedom, her very real gift for living; as contrasted with the conventional, restricted existence of her husband. The play is also everlastingly about marriage and money.

1. Provincialism -- bleak, oppressive cold of the Norwegian winter
   solitude, isolation, the narrowness and intolerance of small-town values
   social repetition -- they always remember you as you were! Personal changes are unknown.

absence of ideas -- Money, marriage, work, etc., are apparently the only concerns of these people.

2. Hypocrisy

3. Money -- as a substitute for actual achievement, as a means for controlling others

4. Anguish of a marriage in which there is still love

5. Hereditary traits -- Nora is like her father in that she borrows.

6. Ménage à trois -- Nora is direct and honest with Dr. Rank; contrast here with Hedda Gabler in her flirtation with the lawyer. Ibsen seems especially fond of the possibilities of a threesome and continually reworks this theme, sometimes using a predatory female third who is young and winsome.

The phrase is, I believe, "three beautiful children and a wonderful marriage . . ." So it appears with Nora Helmer, a charming and attractive (if slightly inexperienced) young matron. She and her husband have had a bad time financially, and their reduced circumstances have placed some restrictions on her. But all things considered, she has remained spirited and generous, while her husband Torvald is increasingly prudent, measuring out his days in a narrowly circumscribed area (to the bank and back again), and chiding Nora for her spending. To all appearances the spending has not been excessive, and it is actually Torvald who seems unable to adjust to different ways of dealing with unfortunate contingencies. How unusual it is that he does not seem to realize how much he needs her flexibility and spontaneity, qualities which he disdains ever so slightly by calling her "his little squirrel," "his featherbrain." (Ibsen referred to the woman who was actually the model for Nora as "the lark" and apparently admired her considerably.) But Torvald has all along been preoccupied with his own needs in the marriage, so much so that he has not the good sense to be somewhat jealous of Rank. Even the unfortunate Gerald in Women in Love realized that he was losing Gudrun or never had her, in part because of his tedious behavior. (cf., Munch's lithograph on Jealousy.)

The comparison may seem rather remote, but it strikes me that Torvald Helmer and Hedda Gabler are similar in one way, i.e., neither of them has any particular comprehension or respect for what their partners are doing with their lives. Some people want the pleasures and comfort associated with a "home" and yet cheerfully demean most of the work associated with maintaining such an atmosphere. So far though, the household seems to have survived Torvald's benign neglect. We can be grateful that Hedda is not typical of most men and women. Like some others, however, she does appear to want the prestigious surroundings made possible by her husband's career but is bored and resentful of the discipline and industry involved in a profession. For no really clear motive, Hedda not only disdains her husband's professional efforts but with seemingly little regret chucks her lover's fine manuscript into the stove. Careers and lives have often been scuttled by one partner or the other but seldom with such casual indifference.

Nora has had greater financial responsibilities than anyone knows, including Torvald. Early in the marriage, Torvald was very ill, and it was imperative to get him out of the Norwegian climate (the cold winters again!). Nora borrowed from an unsavory money-lender and under shady circumstances, carefully repaying the debt by doing needlework and saving from the household allowance. She is quite proud of the way she handled the situation, but instinctively, she knows enough to realize that Torvald would never hear of it. The need existed, and she dealt with it; the fact that women could not then borrow money is, she believes, one of those ridiculous rules to be broken when circumstances warrant.

Many of us have faced the question of telling a close partner of difficult, perhaps even morally questionable, things we felt it necessary to do. The hope that such information will be received with understanding is not unreasonable, but it does put something of a strain on the equilibrium between the two. The fact is that few of us have much enthusiasm for coping with other people's moral dilemmas, even if those people are very close to us and, most especially, if their problems in any way threaten the security of our own world. Of course, all along Nora has made no assumption whatsoever that Torvald would help her with the debt. Inexperienced as she is in business, Nora is keen enough all the same to grasp that he would never approve such a transaction -- even if the motives concern his welfare. In the end, she tells him everthing because, practically speaking, she has no other choice. She, naturally, hopes for a reaction other than what he gives her, but predictably, her first instincts were correct, and Helmer was not to be trusted with this information. To be fair about it and thus excuse the rest of us, Helmer is a pain in the extreme -- his honor, his position, et al.! When Nora does not receive anything more than rage and after Krogstad relents, patronizing support, she has a pretty clear idea of what her life will be like and thus leaves Helmer, and hers is a graceful leave-taking at that.

What most people cannot abide in a close relationship is a full portion of recrimination -- is there any more repetitive and constricting phenomenon? -- and Nora grasps that this will be her lot. Interestingly, the stereotype of women often portrays them engaging in endless analyses, recriminations, etc. The portraits of both Nora and Marianne in Scenes are, however, substantially free from this sort of thing.

Both Nora and Marianne are charming, vivacious and maternal, and it is important to note that these qualities can be naturally combined with independent and assertive behavior. Nora is very inexperienced professionally as compared with Marianne, who, ironically, is trained in family law, but the contrast is to be explained in terms of cultural differences between the 19th and the 20th centuries. Marianne is that same intriguing combination of gentleness and spirit which makes Nora a character of such interest. An obvious difference in the degree of professional training and perhaps a less apparent similarity in terms of sexual inexperience, for there is some suggestion on Bergman's part that Marianne has not given the appropriate importance to the sensual dimension of her relationship with Johann -- we have been a long time emerging from Victoriana, which was Ibsen's milieu as well. (cf., Munch's women in white -- innocent and virginal; his women in black -- withdrawn from all facets of existence, including the sensual.)

As Bergman is, we think, greatly influenced by Ibsen, it seems appropriate to give Ibsen the last word in these matters. Through the character of Nora, not merely in her decision to leave Torvald but also before, Ibsen suggests that freedom is an attitude, an approach to living which cannot wholly be measured in terms of one's "station" in life, or in financial or professional achievement. Nora's schoolfriend Mrs. Linden has worked very hard and is a capable accountant, but, even so, she approaches her situation from a strangely constricted point of view; in the first part of Scenes, we learn that Marianne is a respected professional who does not seem to respect her own professionalism nearly enough and, thus, depends too much upon her husband. The freedom which is well within the potential of both Nora and Marianne does not, moreover, turn on whether they choose to remain with their respective partners, though a romantic and/or marital problem should not go untreated.

The final scene is, however, always played according to how the ladies (and gentlemen) of the cast view themselves.

2. Bernstein's Trouble in Tahiti and Gershwin's Porgy and Bess

In order to understand and respond to the dramatic theater we must make the necessary concessions to the "understoods" of this art form.

The musical theater -- grand opera, comic opera, and musical comedy -- require even greater suspensions of belief. People in everyday life do not suddenly burst into song. They do not converse in music, nor are they accompanied in their daily activities by instrumental ensembles, perhaps as large as a symphony orchestra, which engage in constant musical commentary on the events in which they participate and providing musical support for their every utterance. All of this is far removed from normal experience. Thus the musical theater is certainly the most artificial and contrived of all of the dramatic arts. Except, perhaps for the ballet, which is often a concomitant of operatic production.

Yet, once we concede the artificiality of this art form and decide to assume for the purposes of art that such goings on are completely normal, we are making possible for ourselves the most intense of all dramatic experiences. As Copland mentions in his discussion of the "planes of listening," music has an expressive power to communicate states of feeling that transcends any other artistic medium. The feelings that a specific musical experience communicates are imprecise at best, and will differ from listener to listener and even with the same listener under different circumstances, when the music heard is instrumental and does not appear with a verbal text or a program. This should be demonstrated by having the class hear a performance of a programmatic composition, perhaps "The Moldau," by Smetana, without being informed of the program. Have each class member write independently what the music communicates to him/her and compare notes between students and with Smetana's program. Question: Is it possible to convey with precision anything at all through music?

This imprecision vanishes once a specific program or a text is provided with the music. Then the listeners can follow the [illegible] implications with exactitude. A rehearing of the Smetana tone poem will demonstrate this clearly. And the emotional impact of the text or the program is significantly heightened by the music.

An operatic example. Have the class read the text of Sam's aria in the gym in Scene V of Trouble in Tahiti. Then have it declaimed by a class member, perhaps a drama student. While the cleverness of the text will probably get several laughts, the general response will most likely be humorous, no more. Then have the class hear the aria. The rhythmic drive and melodic energy brings home the feeling of masculine strength and power which Sam is expressing. The student response will change from the chuckling at the cleverness of the lines to an emotional sharing of the moment with Sam. What other art form can move the listeners this way?

This example may explain one other aspect of the musical theater. Many, even most, of the librettos (the term used for the dialog sung in the musical theater) in the musical theater, especially in opera, are fatuous beyond belief when read without the music. The libretto of Trouble in Tahiti is not immune to this charge. Yet the music often transforms this fatuousness, helping us to suspend our judgment of the text so that we may be swept away by the elemental emotions which are heightened by the music. Perhaps subtlety in literature is too fine a line for music, which must paint on broad strokes.

Opera as an art form is nearly four hundred years old. The early development of opera grew from the desire to intensify dramatic experience in a re-creation of practices supposed to derive from early Greek drama. These early operas moved along in bits and starts, with the main dialog of the drama being sung in a sort of chant called recitative, accompanied by a spare series of rudimentary chords. Here have the class hear an excerpt, a recitative, from Marriage of Figaro or Don Giovanni by Mozart. At appropriate points in the drama the action stopped and one or more of the characters declaimed on his/her emotional state in a full-fledged song with orchestral accompaniment called an aria. Some of the arias involved two or more characters, resulting in duos, trios, quartets, etc., often with more than one singing at once. This made possible vocal counterpoint of considerable complexity and also of considerable musical excitement. Here -- have the class hear the Quartet from Rigoletto, by Verdi. Thus the recitatives, during which the plot is unfolding, were usually of minimal musical interest; the dialog was the primary focus. The reverse was true during the arias.

As opera evolved through the eighteenth and into the nineteenth century, a new type of connecting structure was developed, the arioso. In the arioso, which usually led directly into an aria, the melodic interest was greater than in recitatives, and the orchestral accompaniment was more elaborate. The beginning of Scene I in Trouble in Tahiti approximates the nature of arioso, with Dinah and Sam singing a breakfast table squabble which has some feeling of musical invention but not so much so as Sam's aria heard earlier. Yet even here, the class should be asked whether the emotion of the bickering is not intensified by the musical setting. A dramatic reading of the text by two class members would provide the comparison. The students should hear the passage from the opera. By the middle part of the nineteenth century the use of arios had pretty much supplanted the recitative in operatic composition.

The last half of the nineteenth century was dominated by the operas of two composers, both of whom left their marks upon the form so that opera was never the same again: Giuseppe Verdi and Richard Wagner. Verdi's finest operas still had two kinds of textures, arias and ariosos, so that still the onward momentum of the plot stopped dead for musical emoting. Wagner's operas, on the other hand, maintained a continuous instrumental commentary throughout in a symphonic fabric based upon a structural scheme too complex to be dealt with here. The singers in his operas were additional contrapuntal threads in the total musical structure, and were often not even the most important of these threads melodically speaking. Wagnerian opera can best be described as a continuous arioso with a never-ending symphonic development accompanying it. Only occasionally does a melodic song appear that would fit the definition of an aria. The principal melodic interest is found in the orchestral score.

No opera composers since Wagner and Verdi have been able to ignore their influences. Most owe at least some allegiance to both.

Light opera, or comic opera, or opera buffa (the terms are essentially interchangeable) is nearly as old historically as grand opera. The basic differences have been in subject matter and in structure. Grand opera dealt with the great dramatic themes, usually in historical or mythical contexts, and were almost always tragedies. Comic opera, on the other hand, dealt with average people in contemporary situations, and usually, although not always, ended happily. Grand opera was sung throughout, with arias, recitatives, and ariosos, while comic opera made much more use of the spoken word. The correlation with operetta and the contemporary musical comedy is apparent.(1)

The first example of opera to be heard in this course is Trouble in Tahiti, by Leonard Bernstein. Composed in 1952 for performance on television, it is ideal in length and idiom for this purpose. It can be heard complete in one class session. It is in English. It is a full-fledged opera, and it speaks powerfully to the topic of the course. And its idiom is easily accessible for inexperienced listeners.

Before hearing the opera in class, the students should be assigned the reading of the libretto. Question: why read the libretto before seeing-hearing an opera? Does one read a play before seeing it? Answer: sometimes, depending upon the play (Ibsen, Shakespeare, Chekhov, Miller, Pirandello, and some others). Also, sometimes it is difficult to hear the words when they are being sung, or when several characters may be singing at once, often at several levels of comprehension, that the listener needs a head start, or several hearings, to get it all. Also the emotional impact of the music is often heightened when the listener already has an idea of the emotional tenor of the dramatic passage being seen/heard.

The opera should be heard in class at one sitting. One more preliminary observation. There is one more structural convention in this

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[1] For more resource material in a form accessible for non-musicians see Machlis, J. The Enjoyment of Music (full length version). W.W. Nortin, Inc., N.Y. P. 206 ff.

opera: a chorus, made up of three singers, which functions as the chorus did in Greek drama. It sets the scene in a prelude and in transitional passages, and also comments on the action and reveals to the listeners the thoughts of the two principal characters, often in counterpoint with the principals. This chorus music is a bit dated now. The three singers sing in the style of the singing commercial of the early fifties, when the opera was written, although repeated hearings of the opera reveal considerably more sophistication in the choral parts than is evident at first. The rest of the opera has maintained itself well, sounding remarkably like the contemporary musical comedy genre.

After some explanation of the setting (see the record jacket) the class should hear the opera in class, following the libretto as they listen. They should be encouraged to be listening also for the following:

1. Structure: Arias, arioso, chorus, the orchestra's contribution to mood, the counterpoint between principals and with chorus.
2. The manner in which the music heightens the dramatic effect of a commonplace, although clever, text. Does the music help the listener to identify with the frustration and helplessness of Sam and Dinah - the "expressive" contribution of the music to a prosaic playlet.
3. The use of motives, scraps of melody that continually recur, which we associate with Dinah's longing for understanding, with bickering, with Sam's "maleness", others?
4. The stereotypes of male and female roles. What are they? How does the music intensify our understanding of them? How are Sam and Dinah imprisoned by them?
5. What kinds of music seem to be used to support what kinds of emotion? Can you generalize on this topic?

Porgy and Bess is also about freedom and self-determination in a very different context, a small black fishing community on the coast of South

Porgy, a cripple riding on a goat cart, is also more acted upon than acting. His only positive act in the opera, the decision to follow Bess to New York, a decision taken after the change in him wrought by his living with Bess, seems doomed to failure, even though we never know for sure. Otherwise, things happen to him; he doesn't will them to happen. He inherits Bess by default. No one else will take her in when Crown flees the police. He kills Crown in self defence. He is taken to jail and released without influencing either act himself. The happy-go-lucky attitude shown in his opening aria, "I got plenty o' nuttin'", reflects a lack of involvement interrupted by the advent of his first and only love, Bess, which changes him completely. Compare the music of this aria with the love duets with Bess and "Oh Where's My Bess" to see how Gershwin demonstrates this change in Porgy.

Crown is more dynamic than either of the two principal characters. He intends to determine his own fate. Note the strength of the music allocated to Crown, especially in "What you want wid Bess," the duet sung with Bess on the island. Yet his love (compulsion?) for Bess destroys him when he misjudges his ability to subdue Porgy. He is a proud, violent, and misguided man, but not entirely bad. His power must be respected. He is the only principal character in the opera with such strength.

Sporting Life, the drug pusher, is the only unmitigated villain in the opera. Sneaky and slimy, especially as portrayed by Sammy Davis Jr. in the film, his principal arias convey these characteristics supremely well. Yet he is the only person in the opera to emerge unbeaten and unmarred. He is still his own man, essentially unchanged by the events that have transpired. And he has won Bess. Perhaps this is the major part of the tragedy: that goodheartedness goes down to defeat while wickedness flourishes.

Students should read the libretto and see the film at this point if possible. Note the changes made in the libretto for the film. Note also that the film retains just the arias and choruses, changing all of Gershwin's ariosos to speech. The recording consists of only a few of the major arias and choruses, although they are done surpassingly well. (This recording won a major prize the year it first appeared.) If the film is available the class should also hear "Gone, Gone, Gone" and "What you want wid Bess" from the recording, both of which retain some of the arioso treatments of Gershwin's original score.

If the film is not available, the whole recording should be heard, with appropriate narrative description interspersed between excerpts. Additional notice might be given to the following:

1. The women in minor roles are stronger personalities than Bess. "Summertime" and "Gone, Gone, Gone" are not sung by Bess in the opera.
2. The languor of summer in the south is so well conveyed in just a few moments of music in "Summertime."
3. The counterpoint in the love duets. Where else?
4. The choral contribution to the emotional intensity of "Gone, Gone, Gone."
5. The quote from "Bess, you is my woman" at the very end of the opera. Why did Gershwin put it there? What other instrumental quotes can be heard that convey additional layers of meaning to the drama?

3. Ingmar Bergman, Cries and Whispers
   Extended discussion questions:

   1. Scandinavian drama and film concentrate on several important themes:
      a. Preoccupation with the integral role of the family, i.e., the importance of conjugal and parental roles;

      b. Fascination with the potential for close and enduring relations between individuals;

      c. Examination of the potential for transcendence in human relations;

d. Radical skepticism about all of the above.

Explain these observations and compare them with cultural trends in contemporary America.

2. If we understand the four female characters as representing a disequilibrium in the various aspects of personality, in what way might an equilibrium be restored?

Anna--the young maidservant
- capacity for intuition and considerable feeling, though perhaps not greatly diversified emotion
- non-reflective--Bergman suspects she does not think
- non-sensual and exceptionally maternal
- blond, peasant woman, stocky build--physical type is essential to identity here

Karin--the elder sister
- highly reflective, but often to no real purpose
- capable of abstract thinking on their situation
- non-intuitive
- non-sensual and essentially non-maternal
- capacity for diverse expression of feeling, largely unrealized
- tall, darkly handsome woman, who often dresses in black (the negation of . . .) and in a manner which conceals her attractiveness

Agnes--the middle sister
- one who records (the diary) her remembrances
- somewhat reflective
- great emotional needs, though some hesitancy in giving of herself
- non-intuitive
- non-sensual and non-maternal
- innocent, faith (however misplaced)
- tall, painfully thin, dark coloring
- "a spinster all her years"
- frail and diseased

Maria--the youngest sister
- sensual
- non-reflective, incapable of interpreting her experiences
- childish, naive
- capacity for some feeling, but highly capricious
- generally non-intuitive
- sensual blond beauty, at once delicate and voluptuous
- dresses in a manner which accentuates her beauty

3. Since the work of Freud, we are well-aware of the potential for sibling rivalry, but suppose we consider Bergman's story of these women as an extended metaphor for the surprising lack of closeness amongst women, particularly given the wide range of experiences which they share. Comment on this observation. Have the last few years brought about some changes in this unfortunate phenomenon? Does this problem exist in male friendships?

4. Do men and women experience anxiety in the same way?

5. Given the fact that there was a time when the roles played by women were both restricted and specific, is it surprising that Bergman should represent them as suffering from anxiety? Is this a plausible explanation of why women perhaps have greater difficulty in confronting new potentials? Have men any comparable experiences?

6. Should we conclude that women are often lonely and isolated in marriage? Describe some significant changes in this problem which have taken place since the turn of the century. (Bergman's film probably takes place in the "nineties", though he is somewhat ambiguous about the exact year.)

7. Do men or women have greater difficulty interpreting their experiences? Is it possible to generalize here?

8. Distinguish innocence from naïveté. Why is innocence so much more appealing in a woman than in a man? Why do we often encourage naïveté in a woman?

9. Why is knowledgeability expected of a man and somewhat unexpected in a woman?

10. The scene in which Karin and her husband Frederick supposedly dine together is easily a paradigm for everything which can be sterile in a marriage. Request the students to analyze this scene.

11. Discuss the following: Karin calls her marriage to Frederick a "tissue of lies." In most scenes, Maria appears almost unaware of her husband Joachim.
    a. Frederick's analytical and rather commanding presence causes great insecurity in Karin.

    b. Karin and Frederick reinforce one another's conventionality, to her profound distress.

    c. Karin commits sexual suicide in order to revenge herself against what she considers to be Frederick's coldness.

    d. Joachim's rather weak and undemanding temperament perpetuates Maria's restlessness.

    e. Maria's promiscuity helps destroy Joachim's sense of self-worth and perhaps leads to his suicide attempt.

    f. Maria's lover (the doctor) is both attracted and repelled by her youthful sensuality. She is attracted and not a little bewildered by his logical, almost analytical approach to their situation.

12. a. Munch's women in white are frequently shown looking out to sea, perhaps in anticipation of the future. Ibsen's Nora certainly wears "white" in this respect. In Agnes' poignant memory of a day of sweet friendship, the sisters and Anna are all in white, looking forward to renewing their feelings for one another.

    b. Munch and Bergman's women in black are withdrawn from life and oriented toward the past--accusing but essentially passive. Comment on these themes. Would it be possible to generalize about men in quite the same way?

13. Contrast the following scenes:
    a. Karin and Maria exchange the most intimate confidences and are drawn together for the first time in years. The background is vivid red.

    b. After Agnes' death, Maria casually rebuffs Karin's desire for continued nearness. The parlour is in shadow.

14. In what ways do the lives of Agnes and Anna belie the stereotype of the woman alone, i.e., the 19th century spinster, the woman who is unwed or not presently married?

15. How would you characterize the relationship between Anna and Agnes?

16. Anna, the maidservant, responds continuously to the changing aspects of the situation. Explain.

17. In what respect could the lives of both Anna and Agnes become a metaphor for the caution many exercise in forming relationships, i.e., people are now much less inclined to marry, to form binding commitments, and as with Anna and Agnes, such actions need not be seen as exploitative.

18. Few people genuinely wish to spend their lives alone, and yet, more than will admit it lack the capacity for involvement with another person. In what ways are Karin and Maria (and perhaps Agnes as well) an example of this tragic difficulty? In what respects do conventions of behavior both assist and impede our developing these capacities? Are men significantly different from women on this issue, i.e., where are Frederick and Joachim during Agnes' ilness?

19. In a relationship with another person of either sex, is it possible to transcend one's state of isolation? If the transcendent aspects of human relationships are elusive at the present time, how might we go about searching for some answers to these questions?

3. Further Discussion

The work is not so much narrative as it is evocative of mood, a dream whose details are available to us only in fragments. Some dramatic action does take place in easing the dying sister's pain; but what seems to absorb Bergman in this film is the flow of appearances, impressions, expectations. Much in the situation is purposely left unexplored, so that we have a vague sketch of tangled relationships, portrayed ironically in bold, expressionistic colors.

What is remarkable about Bergman's work is that he has been able to use an almost exclusively concrete medium (i.e., filmed dramatic action) to suggest certain transcendental or archetypal principles whose meaning exceeds the specific situation, and the viewer's grasp of this intent is, we believe, immediate.

There is about the film a suggestion of negative anticipation which one might first believe is simply *fear*. And there is much evidence of that very same emotional experience: Maria is afraid that her lover no longer wants her; Agnes fears the pain will strike her again, etc. What, however, presents the greatest proglem for the women is a different phenomenon--*dread* of a potential for experiences as yet unnamed, vague, together with an uneasy sense of responsibilities which they neither fully understand nor accept.

The form of anxiety they experience is without apparent source and is manifested particularly in Karin's withdrawn sadness, a mood relieved only by venomous outbursts of hatred for the complacency and hypocrisy of her own life and that of her sisters. Part of Karin's torment, moreover, is due precisely to her awareness of this experience, without however, being able to identify the exact reasons for her futile relationship with her sister Maria and a sterile relationship with her husband Frederick, whom she can neither love nor bring herself to leave. Instead, she seems to express a perverse loyalty to him. Here, as in other contemporary works, there is the suggestion that there are those whom it is impossible either to care for or break away from.

The person in black, who is most often Karin, is neither innocently unawakened nor responsive to possibility; she is, however, not yet knowledgeable in that she cannot deal with the experiences she has had. Cf., Kierkegaard's notion of demonic, grieving reflection, the experience of which is so involutional as to render the individual suspended from action; also Munch's women in black, withdrawn from life--accusing but essentially passive.

Maria, the youngest and perhaps most physically beautiful of the sisters, could not be mistaken for Munch's innocent in white, for innocence should never be confused with naïveté or calculated wile. She may well be one of his sensual madonnas or the auburn-tressed, promiscuous young wife, for Maria (or pejoratively, "Marie") lives primarily within the sensual dimension, utterly taken up with her own physical beauty. A young woman characterized by premature indifference, to which the doctor bluntly alludes: "Why do you sneer so, Maria?" Other persons are seen by her as possessions--her child perhaps as a doll, the doctor and her husband as lovers to be claimed appropriatively. It is clear that she has no idea of how to help her husband, and she probably wishes to remain separate from him, uninvolved in his troubles. She experiences anxiety as a peculiar form of restlessness in some instances and, at other times, as inertia. At once willfully capricious and strangely docile--sometimes a completely static character. Maria seems, moreover, vastly different from Karin not only in temperament and physical appearance, but, more importantly, in her ability to reflect on her own experiences and relate them to what might be a common terror for all her sisters. Quite likely the worst possible despair is that of the bourgeois young Marie, who is seemingly unaware of the implications of her tensions.

Her complacent dismissal of her sister's need for subsequent attempts at closeness (last scene) demonstrates how little understanding she has of Karin's torment. It is never more obvious that Marie lacks the intuitive empathy of the maidservant Anna than in Marie's almost careless good-bye to her distraught sister. Theirs is a very poor and provincial household in this respect--there is little to be given here! Karin has a capacity for affection which goes unrealized, in part because she does not grasp with whom it is prudent to express herself, and Maria scarcely comprehends the problem.

On a superficial viewing of the film, it would seem that Agnes' courage and patience throughout her lengthy illness are meant to reassure and inspire us, while perhaps providing a perspective by means of which to understand the other sisters. At least so the priest tells us, as he intones what begins as a highly formalized ritual and ends with a sad plea for justifying Agnes' innocent faith. The priest says almost tenderly, "She was my confirmation child. Her faith was stronger than my own." In fact, however, it is through Agnes' terrible physical torment that Bergman most effectively dramatizes Karin's skepticism (and probably his own as well) as to the potential for faith or belief in something to resolve the misery in this and other dark households. Maria, who is unquestioning, finds an easy release in an occasional blessing from the clergy, sufficient to assuage a vague unease for her casual treatment of the people in her life. But Agnes believes, in both God and the love of her sisters. Is her suffering resolved?

Agnes' life has drifted along quietly with no particular direction. What might appear to set her apart from her sisters is that she is untouched by passion and love. She has lived the life of a quiet, spinster attentive to the requirements of running the family manor and perhaps convincing herself that her life is given some serious purpose by vague artistic ambitions. The irony of such observations is quickly apparent, however, for the major difference between Agnes and her sisters concerns the fact that she has been more hesitant about attempting close relationships--not that she has been any the less successful.

Her life has definitely lacked the alternation of emotional fervor with boredom which one finds in Maria and certainly the intense capacity for hatred in Karin. She is, however, not so much set apart from them by the absence of experience as by lack of confidence in herself and an implicit belief in the value of her family. People who have had good familial experiences initially are eager to begin families of their own. For reasons which are not altogether clear, Agnes still seems to be tentatively searching out the potential within her original family. The others went on to create families as sterile as their first encounter, and hence, both Maria and Karin experience the restlessness and sadness of their mother.

It is not only because Agnes is physically diseased that her sisters would wish themselves away from her, but because regardless of their marriages, lovers and children, their capacity for emotional involvement--for nearness--has remained substantially untouched. The great needs of the dying are very difficult to meet and require one to alter his mode of behavior continually. Perhaps on a less intense level, the same is true in meeting the daily needs of the living. But both Maria and Karin are frozen into postures which merely serve the conventions of responding to another person's needs.

One can at least say of the maid Anna and Agnes that they have given each other a sense of comfort and happiness, however limited...these two shy women of diverse backgrounds, almost of different generations, actually. Their relationship at least has not the indifference of the sisters' relationship, nor the attraction-repulsion which exists between Maria and her husband Joachim (and between Maria and the doctor). Surely, there has never been the potential hatred which exists between Karin and Maria, and between Karin and her husband. It is Anna who comforts Agnes during a night of agonizing pain, and in Bergman's metaphor for death, Anna tries to protect Agnes from the dread of final isolation and loneliness. Karin needs support and yet cannot offer it to Agnes and will never receive anything from Maria except at the most superficial level, i.e., "wet smiles, deceptive promises, etc." Maria does try to help Agnes, but again overestimates what she can offer and retreats in terror from the involvement it would demand of her.

What, finally then, are we to suggest about these female characters? A positive conclusion about the meaning of Agnes' suffering and the potential it offers both us and her for overcoming our isolation from one another is, at best, tenuous in this work. The cries and torment of isolation are experienced more acutely, and the promise of reconciliation is perhaps whispered only, i.e., in Karin's abrupt outpouring of feeling for Maria, the tenderness with which the sisters bathe the diseased Agnes, the devotion of Anna to Agnes with compensation only to be in the form of access to her friend's thoughts (the diary). If we were nonetheless to sustain any sort of hopeful perspective on the three sisters, then we would have to argue that Agnes' somewhat desultory, aimless existence and constant physical ordeal are given direction by her unwavering faith.

Bergman's artistic exploration of issues in the area of philosophy and religion usually raises more questions than are answered, and this film is no exception. Kierkegaard characterizes faith as movement into the unknown (i.e., potential). He also stresses that the believer is constantly tormented by doubt and will never receive sufficient confirmation of his beliefs. Bergman is obviously a man tormented by the potential for resolution which is, however, not demonstrable. There can be no definite proof of grace, or of close ties in a relationship. The symbol of Christ is not at all an assurance that we shall be resolved in our physical and mental suffering, for all notions of grace are negatively paradoxical. One cannot help but think, then, that Bergman is prepared to draw somewhat negative conclusions to these problems--ever the Scandinavian skeptic, which is very much in contrast to the naïve faith of Agnes.

If there were a sign of resolution to the agony of the dying sister, the reflective torment of Karin and the restless dissatisfaction of Maria, it could only be realized in Agnes' hope of fellowship, love, closeness amongst the sisters and Anna. Agnes' romaticized impression of fellowship on a long-forgotten summer afternoon, the memory of which is one of the last entries in her diary. And yet, has not almost every facet of their lives together and, in particular, the rejection of Agnes' pleas for love to ease the loneliness of death, suggested that the symbol of closeness is an illusion, an appearance?

On Men: Sense and Non-Sense

Even though the transcendent aspect in human relations is elusive, most of us continue to hope for some assurance of more than the physical. His questioning and spirited approach to these matters is one of Rupert's most intriguing qualities.

One of the central male characters in D. H. Lawrence's Women in Love is the young Rupert, a persona of great charm and complexity who as an individual is not unlike Lawrence himself. Rupert (as played by Alan Bates) appears to be a sensitive and intelligent man, an interesting and vital companion, who is exploring ways to individualize his relationships with his wife-to-be and with Gerald, a close male friend.

Rupert is highly introspective, continually questioning the meaning of both these relationships, but he is the fortunate exception in that in his private interrogation there has been no dissociation of thought from sensibility. He shows great emotional warmth with Ursula and considerable patience and flexibility in developing his relationship with her, and when they make love, it seems to mean a great deal to him. Director Russell handles the love scenes in this film with taste and discretion, and in one intimate exchange between the two young lovers, he somehow manages to delineate how their passion can be at least one expression of the way in which they personalize their relationship--a difficult theme to develop, particularly with film techniques presently available. When Rupert and Ursula fight it out, it _is_ explosive (probably a little more her fault there), but the fighting seems a healthy enough release for some "normal" stresses, jealousies, etc. (Compare this aspect of their relationship with the concealed bitterness and resentment which irreparably damages Karin's marriage to Frederick, _Cries and Whispers_; and with the internalized pain of Munch's jealous lover.)

Rupert quite obviously loves Ursula very much; they are immediately attracted to one another and do eventually consummate their relationship in a way which is satisfying to their diverse emotional needs (as described above). But in their first experience with one another, both are strangely disappointed by the physical intensity as isolated from other aspects of their union. Neither would be content with so limited an involvement, i.e., if the sensual dimension were _all_ they had to offer one another. Their reaction is due, in part, to a certain feeling of urgency (and perhaps lack of judgment) on the part of vigorous young lovers, but they are also responding to the particular horror of that evening. Two _other_ young lovers are drowned at the summer festivities, demonstrating all too harshly how little time remains, even for the very young. Gradually, however, Rupert and Ursula reach their own special equilibrium (mostly through being closely involved with each other's needs in a number of diverse circumstances), and eventually marry, choosing to live unconventionally in simple surroundings, "far removed" from the more urban circumstances of their friends. As a matter of fact, a cottage in the wood, again.

Perhaps one of the most appealing male characters in literature, Rupert is remarkable for his spontaneous humor, which is very much in contrast to the contrived witticisms of some of his pseudo-intellectual friends (the character of Hermoine takes much of Lawrence's "abuse" in this respect). Rupert is also a very sensual man, sexually active with his young wife, of course, but he is quite aware of and takes great pleasure in the beauty of his natural surroundings--indeed, staying very close to the environment is seen by Lawrence, as well as many other writers, as perhaps a way in which to renew one's vitality.

As Rupert puts it, Ursula is "all women" to him, and she herself is apparently totally complete in their relationship. In one early scene in the film, however, the two of them are spending the day together, and he tries gently to explain to her how he needs the companionship of others--beyond the marriage. And in the final scene of the film, he reiterates how strongly he had felt about his friendship with Gerald and how much he needs the companionship of those of the same sex. Rupert and Gerald were apparently spiritually and physically close (i.e., the magnificent wrestling scene), and though one cannot ignore themes of homoeroticism in Lawrence's writing, I think that this particular relationship points up much more than that. The genuine affection which Rupert feels for Gerald has little to do with sexual preference, and it really in no way degrades the love he has for his wife. Perhaps, then, Lawrence is rather suggesting that we should examine our own needs more closely, so as to appreciate the fact that while there are special qualities which can be found in the natural relation with a person of the opposite sex, there may well be great potential for deep friendships with persons of the same sex.

Whether, in this less usual circumstance, the subjects are two women or two men attempting to communicate, both Lawrence and Bergman seem to think it very sad that this potential within all of us goes largely unrealized.

Rupert, then, is a vigorous, intelligent man, who has beliefs and questions them; and forms enduring relationships to which he gives enthusiastic and diverse attentions. The one reservation which we might have about him could, nevertheless, also be attributed to Gudrun (the more artistic of the two women), i.e., that those who became close to either Rupert or Gudrun might become the victims of the sensibilities of these two strong personalities. Lawrence sees this danger very clearly in Gudrun, but not so much in Rupert, who is assuredly the more kind and constant of the two. Rupert, however, might have a tendency to objectify Ursula right into the pages of some yet to be written novel, giving her a more flattering portrait, of course, than Gudrun fashions of Gerald--she sculpts him as a bit of a "monster!" It is also of considerable interest to note that there is little attraction, and some antipathy, between Gudrun and Rupert, the two characters of the opposite sex who have definite interests and beliefs, which in a particularly effective way brings us full-circle on this unit. Our contemporary problems have been developing over a very long period of time!

The author of this unit is by no means a specialist on the works of D. H. Lawrence, and the character sketch of "Rupert" is based largely on Ken Russell's film of the Lawrence novel. The film, however, is very well-done and should afford an instructor in literature an excellent basis for a more complete discussion of Lawrence's ideas. Perhaps too, some students will be encouraged to read the novel.

Review Topics

1. Compare the vitality of Rupert's marriage to Ursula with some other less successful marriages delineated in the unit. Do Lawrence's characters enter into the marriage as individuals?

2. Granting that Rupert is an admirable example of the masculine principle, how would you describe the positive aspects of his character?

3. Extended discussion question for purposes of review: At the conclusion of the unit, instead of requesting the students to say what a male (female) is or should be, which might invite an unfortunate tendency to categorize, work with them in looking at these complex characters from the following perspectives:

   a. Deficiencies or lacks in the character
   b. Unrealized potential
   c. Realized potential

Bergman Characters

Agnes -- records her experiences without really working through their implications, i.e., does not quite see how valuable Anna is to her; implicitly believes in the worth of human relationships needs to learn to express her emotions, though she has the capacity.

Anna -- immediate realization of potential for feeling; intuitive. Very important to her to know how others think and feel -- she is vaguely aware of the importance of interpreting her feelings. Thus, the diary is more than just a remembrance.

Lawrence Characters

Rupert -- equilibrium between thought and emotion, though perhaps too great a tendency to objectify; believes without total demonstration in the possibility of individualizing human relationships. Spontaneous, flexible, vital.

Gerald -- considerable potential for expression of feeling (i.e., great sorrow on loss of his father), but does not realize this potential. He must be told how to feel. Great curiosity concerning how others interpret their feelings. Conventional, perhaps inflexible.
Intensely physical -- Gudrun finds him lacking in sensitivity.

Bergman Characters

Karin -- reflective, but potential for feeling largely unrealized; strains for the intuitive sense, sterile personality despite efforts to the contrary, non-sensual.

Maria -- sensual, probably non-intuitive, non-reflective, confuses emotion with sentiment.

Frederick -- analytical, logical, non-emotional. sterile personality, conventional, stern, demanding, non-intuitive, non-sensual.

Joachim -- non-sensual, wants the intuitive sense but does not fully realize it, reflective but to no purpose, emotional but unable to express and insist upon his own needs, will not make prescriptive judgments about those close to him. A conventional burgher who perhaps wishes to be otherwise. Withdrawn, ultimately self-destructive.

4. Alban Berg, Wozzeck

Wozzeck, an opera by Alban Berg, deals with the impotence of men and women imprisoned within the confines of the social order. The anguish of the characters could not be resolved any other way than it is; the tragedy is ordained from the very beginning of the story. Wozzeck, the poor soldier who must subject himself to the taunts of his military superior and to the peculiar experiments of a strange doctor in order to get money for his mistress and his child, is the born loser, overwhelmed by his circumstances and unable to cope with his role in the world. Marie, his mistress, is also weak, also a victim of her position in life, and unable to resist the temptation offered her by the drum major. It is the role of women to be subservient to men -- or so read the rubrics of the times. Both are victims of the higher social order, represented in the opera by the captain, the doctor, and the drum major. (Compare Marie with Bess, Wozzeck with Porgy, and the drum major with Sporting Life.)

It is interesting to note that the music for Wozzeck was written about fifteen years before Porgy and Bess was written. (The original play which Berg adapted for his opera was written by a political revolutionary poet, George Buchner, almost a century earlier.) It is difficult to imagine how the music could be more different. Alban Berg was a revolutionary composer, one of the followers of Arnold Schonberg, the founder of the atonal school of music composition called the 12-tone system. Wozzeck is the first and the greatest of the small group of atonal operas composed to date.

The harshly dissonant and disjointed music seems perfectly suited to the macabre tale of the poor soldier who, driven half mad by the exploitation of the captain and the doctor, kills his lover when he finds that she has been unfaithful to him, and then kills himself. Then the ultimate irony: the final scene in which their little child wanders to the lake to see the bodies of his murdered mother and dead father. The cycle of inevitable doom begins again.

Twelve-tone music has been used to such a great extent as film and television background music it is not so foreign to present-day listeners as it must have been to the first audiences who heard Wozzeck in 1925. Early productions in Berlin and Prague led to musical scandals. Like the Rite of Spring by Stravinsky, which instigated a riot at its first performance in Paris in 1913, it is now a staple of the repertory. Yet it must be admitted that it is the only twelve-tone opera to achieve this distinction.

Before hearing Wozzeck or excepts from it we must deal with the problem of language, since the performance heard will be sung in German, the language of the original work. Singing opera in the original language is a practice much more prevalent in the United States than in other countries, where operas are more apt to be translated into the language of the country. There is a case for the practice of retaining the original language which is easy to demonstrate. Every language has its own rhythm, a rhythm different from other languages. Composers setting a text to music will compose musical rhythms appropriate to this rhythm. Translations to another language often do not adapt well to the music, resulting in a distortion of the language or the music or both.

For example, take the following sophisticated line of poetry:

/ / / /
Ma - ry had a lit - tle lamb

There are seven syllables, and a normal pattern of accents as marked in the English text. Now translate into French (for example: Similar problems would occur with other languages):

/ / / /
Ma - rie a eu un pe - tit ag - neau

Now there are nine syllables. The pattern of accents is completely different from the English. What would happen to the nursery tune which fits the English text so comfortably if we try to cram the French translation into it? And what would happen to the French words? (Demonstration of the distortion which results from this procrustean situation by a singer makes the point even more graphically.) Obviously, translation of vocal texts, songs or operas, creates problems of an artistic nature.

At the same time, hearing opera sung in a language which the listener does not understand, particularly in the case of recitative in which the music is apt to be less than interesting, can be a frustrating and ultimately boring experience. One partial answer to this quandary is reading the libretto before hearing the opera and/or following the libretto with a translation while listening. Yet, neither of these procedures is as satisfactory as hearing the opera in a language you understand. Obviously there is no totally satisfactory answer for listening to operas composed for foreign languages; one or the other of the above-mentioned compromises must be made. While opera in English has made some inroads in this country, especially on some college campuses and occasionally on television, the prevailing practice on recordings and in our major opera houses continues to be to stick to the original language. There are not very many operas written originally in English. The result has been the development of a relatively small audience for opera in this country.

As before, the students should be assigned the reading of the libretto before hearing the opera. Obviously this is even more important in the case of Wozzeck because of the language problem. Students should have the libretto in both German and English so that they can follow the original language as they listen and know the meaning of what is being sung to what music. Even students who do not read German should experience little difficulty in following the German text as they hear it sung. The bilingual text is found in the record album. Multiple copies are probably available from the record manufacturer or they can be duplicated (illegally of course) if necessary.

Berg's operatic model for Wozzeck is Wagner. The voices seldom have a clearcut melody, and the music proceeds continuously from the beginning to the end without definable pauses. Even the end of the opera does not seem like an end musically. The music stops in what appears to be the middle of a musical idea, as if to tell us that the story is not really over yet. As the Bergman's Cries and Whispers, the whole is a series of scenes that create a mood, one of helplessness, of madness, of inevitable doom. The musical transitions between scenes - planned also to fill the time while scenery is being shifted on stage - lead us from one mood to the next through a sort of amorphous blurring of the first with the second growing out of it. The apparently haphazard sequence of scenes is reminiscent of the Bergman film.

Students should hear at least the following scenes:

Act I:	Scenes 2, 3, and 5
Act II:	Scenes 1 and 3
Act III:	Complete (in one hearing)

If possible, more than one hearing should be provided for. The musical language is so different from that usually heard by community college students it requires some getting used to. Yet it will usually "grow on" the listener willing to give it a chance. Those students who make this effort will be making possible for themselves a musico-dramatic experience of compelling power and intensity. Students should also read the whole libretto, even if they are to hear only the excerpts, so that they may be familiar with the whole story.

After the hearing the following questions may provoke classroom discussion.

1) Compare the characters in Wozzeck with those in Trouble in Tahiti and Porgy and Bess. How are they all victims of their social and sexual stereotypes?

2) What alternate endings might be written for these operas? Would they be "honest" endings?

3) How is the musical language appropriate or inappropriate for the different operas? Can you imagine Wozzeck written in a jazzy idiom like that of Trouble in Tahiti? Or with music by Gershwin?

4) How would you respond to a non-musical production of any of these three stories-plays, now that you have heard the operas? Would they sould pale by comparison? Has the musical contribution to the plays intensified the impact of the drama?

5) Can you imagine the Ibsen plays or Cries and Whispers as librettos for operas? What changes, if any, would need to be made? Are they appropriate at all for opera? Is just any play a logical vehicle for operatic treatment? If not, what kind of play is appropriate?

5. Edvard Munch: Lithographs, Woodcuts, and Paintings.

Rather than develop the usual retrospective approach to the life of Munch, it is suggested that just major works relating to the theme of men and women be presented. Double projection of 35 mm slides would be the best way to show growth and development of Munch's imagery. A discussion on printmaking would be useful to inform the student of the basic techniques of relief printing (woodcuts) and intaglio processes (etching, drypoint and aquatint). Also, Munch was a master of the relatively new printmaking technique of lithography (see appendix). Special attention should be given to the way Munch treated the same theme in his paintings and in his prints. This treatment is rather unique to Munch and he often did the same composition in painting, drypoint, etching and lithography. When an idea was important to him Munch would redevelop it and come back to it over and over. Note that on his death the artist left 1,008 paintings, 15,391 prints and 4,443 drawings to the city of Oslo, Norway.

Munch's paintings and prints projected side by side will introduce the class to one man's world of universal terror, obsessions, loneliness, anxiety, and of psychic torment. It is strong stuff, yet the mood is reminiscent of Michelangelo's Last Judgment and Goya's Black Paintings. (Teacher may wish to show examples of these works.) Edvard Munch is one of the most characteristic examples of the style of Expressionism. A style that has been dominant throughout the History of Modern Art.

In a very literal sense, Edvard Munch loved women and was terrified of them. He was attracted to their image, but was afraid that woman would consume him. Interwoven throughout Munch's images are attractive, yet ghostly women that glide toward him or just elude him. The purpose of this unit is to dramatize this interplay of attraction/repulsion between men and women that has been a perennial theme in all of the arts. Munch gives this age old theme a unique, haunting treatment.

Let's start with two images of lovers. One by Munch and one by Gustav Klimt. The Kiss. E. Munch. 1895. Drypoint and Aquatint. The Kiss. Gustav Klimt. 1908. Oil. Vienna. The stark, curving forms of the two embracing figures in the Munch print contrast with the sensuous, lushly colored lovers in the Klimt oil. Both are tightly embracing, but the Klimt figures are kneeling on flowers in a golden decorative world--the Munch figures are naked before an open window and almost appear to be struggling.

Other than this one Klimt work for contrast let us look at more of Munch's concern with men and women in union. Lovers on the Shore (Attraction), Munch. 1896. Lithograph. and Lovers in the Waves. Munch. 1896. Lithograph. When these two prints are projected side by side the viewer can sense a magnetic pull bringing the man and woman together. Munch often shows woman in moonlight as if she gains power from the moon. Man is often shown weak and subdued by the woman/moon. (Notice the Art Nouveau rhythmical flowing lines characteristic of the mid-1890's) A smile turns the corner of the women's mouth in the Lovers in the Waves, but Munch's lovers rarely smile--the empty eyes and mouthless faces on the Lovers on the Shore are more typical.

Munch did openly attempt literary themes in his paintings and prints, he even did some set designs for Ibsen's plays. Ibsen did influence him, and August Strindberg as well. The misogynistic flavor of several of Munch's early works can perhaps be credited to his contact with Strindberg. See the portrait of the author and compare it with the Vampire by Munch.

Portrait August Strindberg. Munch. 1896. Lithograph. Vampire. Munch. 1895. Lithograph. In these two prints the hair flows like vines or tendrils. In the Strindberg portrait the hair flows around the margin to reveal the form of a woman and in the Vampire, the hair wraps around the man's head to ensnare him and hold him in the clasp of the devouring woman. Love/hate relationships are at their most intense. Two more lithographs continue this mood.

Attraction. Munch. 1896. Lithograph. Separation. Munch. 1896. Colored Lithograph. In Attraction - the two lovers are face to face - the sun/moon form reflects in the water between them, and the wind blows the woman's hair lightly against the man's face. There is harmony in nature and the union between the young lovers seems promising. Not so in the second print, Separation. The young man turns from the woman, turns from the sea and seems not to be able to reach the pale woman who stares intently out to sea.

Self-Portraits reveal two obsessive concerns that will reappear throughout his life. Self-Portrait Beneath the Mask. Munch. 1892. Oil. Self-Portrait with Skeleton Arm. Munch. 1895. Lithograph. In the first oil painting, we see a handsome young man with a primitive painted woman's mask hanging above him. The raw red colors jar the serene black in the foreground. Woman in the love/hate pattern appears in this painting of the artist at the age of 29. In the second self-portrait, at the age of 32, Munch now contemplates death. Death often appears in Munch's paintings, sometimes calmly as in this self-portrait, other times in a sensual manner. The Girl and Death. Munch. 1894. Drypoint. Compare this linear drypoint with woman and death locked in a passionate embrace with sperm and a fetus head in the margin, with the oil painting of Death and the Maiden.

Munch. 1893. Oil. The strokes of color are spontaneous and flowing, the blood-red sperm shapes wiggle upward, and twisting fetal forms rise like flames alongside the embracing figures. These paintings shocked the Berlin public in the 1890's and Hitler branded them (82 of Munch's paintings) as "degenerate" in the 1930's.

As Munch explored the theme of Death, he also explored the beginnings of Life as well.

Study the several images of his young sister as she slowly dies of tuberculosis. The Sick Child. Munch. 1885. Oil. The Sick Girl. Munch. 1894. Drypoint. The helplessness before terminal disease is tenderly treated. The teacher may ask at this point which of the two versions is more expressive. The white skin, the red hair, the greyed blues and greens of the softly stroked oil painting, or the scratchy, fuzzy lines of the drypoint? The same question can be presented before these two images. Chamber of Death. Munch. 1892. Oil. The Death Chamber. Munch. 1896. Lithograph. The stark black and white lithograph seems to capture the very smell of a death room. The death chamber was that of Munch's sister and he stands motionless at the foot of the bed. Perhaps the prints and paintings were necessary acts to lend an active quality to death itself. A catharsis to rid Munch of these frightening rememberances.

Munch often saw woman as a source of degenerative force. Just when he appears to stereotrype woman in this negative manner, an opposing stereotype appears. The Inheritance. Munch. 1897. Lithograph. Puberty. Munch. 1893. Oil. The Inheritance was obviously based on the fact that Munch's mother and sister died of T.B. The frail, diseased mother figure looks down on a sunken-eyed sickly infant. A negative, sad, dreary image. The oil painting titled Puberty shows a child/woman seated on a bed facing the viewer. A flowing blue shadow floats beside her body. The floating shape is not real, it seems to embody the wonder of the change taking shape within the developing girl. The regenerative force of life itself stirring within the womanchild's body. A positive force permeates this painting.

This regenerative theme flowers again in two major works by Munch. The Madonna. Munch. 1893 - 1894. Oil. The Madonna. Munch. 1895 - 1902. Color Lithograph. In the earlier oil painting the nude woman bends her arms back offering herself to the viewer. Her upturned face is beautiful and her long hair flows about her shoulders. The somber blue and green broken by a brilliant red halo encircling the head of this erotic madonna. In the colored lithographic version, the imagery takes on clinical detail. The arms disappear and the halo is less noticeable, but the hair takes on renewed emphasis. In the right-hand lower corner the hair flows upward around the margin of the print. The hair changes to sperm and flows around the figure to form a human fetus in the lower left-hand corner. This print is also named Conception, and indicated that Munch did see woman as central in a sensual, holy and regenerative role.

The fact that Munch saw woman in varied roles is inescapable. He did a painting called Woman in Three Stages in 1895. The painting caused an uproar as did many of his compositions. Munch explained to Ibsen that the woman in white was the virgin, the dreaming woman. The woman in black was the nun turning toward the forest, and the red-haired nude standing in the center her legs spread apart was the woman of lust, hungry for life. Woman. Munch. 1895. Drypoint and Aquatint. Woman (The Sphinx) Munch. 1899. Lithograph. In these two prints Munch will compose variations of this same theme. Always the nude woman hungry for life is central and dominant, yet the figures in black and white seem more attractive. Did Munch plan it this way? Why is the virginal woman faceless in the 1895 print? Why is the virginal woman in white always turning toward the sea? Discuss.

These complex pictures do produce tensions, and the anxiety heightens. Munch composed some of the most probing images of the late nineteenth century. The Scream. Munch. 1893. Oil. The Scream (The Shriek). Munch. 1895. Lithograph. What can one say about these images, but that they express absolute terror. Perhaps he probed too deeply into his own mind for his own good. His grasp on sanity will betray him in 1908 and it will take him several years to be in control again. In these images, particularly the black and white lithograph, the terror-stricken figure is a study in hopelessness and helplessness. This mood is also found in the music of Alban Berg in Wozzeck. Near the end of the opera, (Act 3, Scene 2) in the murder scene, the music produces a feeling of tension similar to that produced by The Scream.

The relationships between man and woman have never been so strained as when they meet in the stereotyped theme of jealousy. But Munch gave this theme a touch all his own. *Jealousy*. Munch. 1895. Oil. The husband stares coldly to the front, behind him a symbolic green mass. Behind the husband's back his red-robed wife bares herself to a lover as she, Eve-like, reaches for fruit from a tree. A destructive emotion fed upon my Munch's own love/hate attitudes toward woman.

The Dance of Life. Munch. 1899 - 1900. Oil. If any one painting touches upon all of the aspects of male/female relationships that we have been discussing, this is it. The woman in white appears smiling, the woman in black stands alone, the woman in red dances in the center of Munch's stage. The rich green foreground sprouts one flower near the white woman--regenerative life forces. The moon is central, casting a pink reflection on the quiet sea. Several couples dance rapidly on the beach. Destructive forces are indicated by the green skinned man whirling his white dressed partner in a contorted dance. What does the mood of this painting express? What do the symbolic colors suggest?

Additional Reading Suggestions

Munch. Thomas M. Messer. Harry N. Abrams, Inc. New York.
The Graphic Art of Edvard Munch. Werner Timm. New York Graphic Society.
Edvard Munch. A Selection of His Prints from American Collections. William S. Lieberman. Museum of Modern Art. New York.
Edvard Munch. Jean Selz. Crown Publishers, Inc. New York.

Suggested Questions for Discussion:

How do the images in Munch's paintings relate to Cries and Whispers by Bergman?
What painting by Munch suggests the character of Nora in The Doll's House? Hedda Gabler?
Why does the theme of Salome have significance to Munch? Do any images from Munch's work come to mind when one experiences "Trouble in Tahiti?- Porgy and Bess? Cries and Whispers? How relevant are these references?

Suggested listing of paintings and prints to present for this unit.

The majority of these works are in the Munch-museet, Oslo, Norway.

The Paintings of Edward Munch

Portrait of the Artist's Sister Inger (1884)
* The Sick Child (1885-86)
Spring (1889)
Military Band on Karl Johan Street, Oslo (1889)
In the Open Air (1891)
Spring Day on Karl Johan Street, Oslo (1891)
* Self-Portrait Beneath the Mask (1892)
Inger Munch (1892)
* Chamber of Death (1892)
Evening on Karl Johan Street (1892)
* Death and the Maiden (1893)
The Day After (1893)
* Puberty (1893)
Moonlight (1893)
* The Scream (1893)
The Voice (1893)
* Madonna (1893-94)
Anxiety (1894)
* Jealousy (1895)
Self-Portrait (1895)
* Woman in Three Stages (1895)
Mother and Daughter (1897)
The Red Vine (1898)
Girls on the Jetty (1899)
* The Dance of Life (1899-1900)
Avenue in Snow, Koesen (1906)
Self-Portrait with a Wine Bottle (1906)
Amor and Psyche (1907)
Self-Portrait in a Blue Suit (1909)
The Sun (1909-11)
Galloping Horse (1912)
Workmen on Their Way Home (1915)
Starry Night (1923-24)
Seated Model (1925-28)
Between Clock and Bed - Self-Portrait (1940-42)

* paintings referred to in this unit

The Graphic Art of Edward Munch

(Werner Timm, New York Graphic Society Ltd. Second Printing, 1972)
Self-Portrait. 1895. Lithograph
The Girl and Death. 1894. Drypoint
Moonlight. 1895. Drypoint and Aquatint.
* Lovers on the Shore (Attraction). 1896. Lithograph
Two People (The Lonely Ones). 1895. Drypoint
* Woman. 1895. Drypoint and Aquatint.
* Woman (The Sphinx). 1899. Lithograph
* The Kiss. 1895. Drypoint and Aquatint.
* The Shreik. 1895. Lithograph
Anxiety. 1896. Two colored Lithograph
* Madonna (Conception) 1895/1902. Colored Lithograph
* Vampire. 1895. Lithograph
Agony. 1896. Lithograph
* The Death Chamber. 1896. Lithograph
* The Sick Girl. 1896. Colored Lithograph
* Attraction. 1896. Lithograph
* Separation. 1896. Colored Lithograph
* Lovers in the Waves. 1896. Lithograph
* Portrait August Strindberg. 1896. Lithograph
Evening (Melancholia). 1896. Colored Woodcut
* The Inheritance. 1897/99. Lithograph
To the Forest. 1915. Colored Woodcut
The Kiss. 1902. Woodcut
* The Kiss of Death. 1899. Lithograph
Ashes II. 1899. Lithograph
Ibsen in the Grand Hotel Cafe in Christiania (Oslo) 1902. Lithograph
Two People (The Lonely Ones). 1899. Colored Woodcut
Nude (Sin). 1901. Colored Lithograph
Dead Lovers. 1901. Etching
The Brooch (Eva Mudocci). 1903. Lithograph
Salome. 1903. Lithograph
Man and Woman Kissing. 1905. Colored Woodcut
Death of Marat. 1906/07. Colored Lithograph
Self-Portrait with A Cigarette. 1908. Lithograph
Self-Portrait. 1911. Woodcut.
Life and Death. 1897. Lithograph
Dance of Death (Self-Portrait). 1915. Lithograph
Family Scene (from Ibsen's Ghosts'). 1920. Lithograph
Girls on the Bridge. 1920. Woodcut
Self-Portrait after an Illness. 1922. Lithograph
Melancholia (Laura Munch). 1930. Lithograph
Spider's Web. 1943. Woodcut

* Paintings referred to in this unit

Other Artists

* Gustav Klimt. 1908. "The Kiss". Oil. 1908-1911. "Death and Life". Oil
Egon Schiele. 1911. "The Self Seer 11" (Death and the Man)
Chaim Soutine. 1925. "Side of Beef". Oil
Kathe Kollwitz. 1934. "Death Seizing a Woman". Lithograph
Paul Gauguin. 1897. "Where do We Come From" What Are We? Where Are We Going?" Oil
Vincent van Gogh. 1889. "Self-Portrait with Bandaged Ear." Oil

* referred to in this unit

The Graphic Art of Edward Munch

(Werner Timm, New York Graphic Society Ltd. Second Printing, 1972)
Self-Portrait. 1895. Lithograph
The Girl and Death. 1894. Drypoint
Moonlight. 1894. Drypoint and Aquatint
* Lovers on the Shore (Attraction). 1896. Lithograph
Two People (The Lonely Ones). 1895. Drypoint
* Woman. 1895. Drypoint and Aquatint.
* Woman (The Sphinz). 1899. Lithograph
* The Kiss. 1895. Drypoint and Aquatint
* The Shreik. 1895. Lithograph
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Agony. 1896. Lithograph
* The Death Chamber. 1896. Lithograph
* The Sick Girl. 1896. Colored Lithograph
* Attraction. 1896. Lithograph
* Separation. 1896. Colored Lithograph
* Lovers in the Waves. 1896. Lithograph
* Portrait August Strindberg. 1896. Lithograph
Evening (Melancholia). 1896. Colored Woodcut
* The Inheritance. 1897/99. Lithograph
To the Forest. 1915. Colored Woodcut
The Kiss. 1902. Woodcut
* The Kiss of Death. 1899. Lithograph
Ashes II. 1899. Lithograph
Ibsen in the Grand Hotel Cafe in Christiania (Oslo) 1902. Lithograph
Two People (The Lonely Ones). 1899. Colored Woodcut
Nude (Sin). 1901. Colored Lithograph
Dead Lovers. 1901. Etching
The Brooch (Eva Mudocci). 1903. Lithograph
Salome. 1903. Lithograph

* Prints referred to in this unit.

Additional Notes.

Woodcut. Edward Munch used the medium of woodcut in an individual manner. He cut around the forms with a jigsaw, so that the woodblocks could be inked separately. Munch originated this technique for his colored prints. Woodgrain is always apparent in the woodblocks of Munch. (See the woodblock (Evening Melancholia 1896). On a woodcut, the whites are the areas gouged away by cutting tools.

Drypoint. This is a direct intaglio technique where the artist draws directly on the metal plate with a sharp metal point. The metal is pushed aside leaving a jagged burr on the plate's surface. The drypoint has a characteristic fuzzy line that imparts a dramatic look to the print. (See The Sick Girl, a fine drypoint by Munch.) Ink is rubbed into the scratched lines and the untouched surface of the plate is wiped clean, then printed on an etching press.

Etching. The metal plate is coated with a waxy ground, and the artist draws by scratching through this acid-resistant surface. The exposed lines are eaten away by the acid that removes the metal. Clean lines are characteristic of the medium of etching. The longer the plate is immersed in the acid, the deeper and darker will be the lines.

Aquatint. A powered rosin that is acid-resistant is sprinkled or dusted over the surface of an etched or drypointed plate. After the rosin is heated and melted onto the plate's surface, the plate is immersed in the acid. A stopout varnish blocks out areas of the plate, so that values from white, to black can be controlled. (See Woman 1895. Drypoint and Aquatint by Edward Munch). For further information on printmaking see Printmaking Today by Jules Heller, 2nd edition.

Lithography. A 19th century medium based on the fact that oil and water don't mix. A limestone surface is ground smooth and is naturally sensitive to oil or grease. The artist draws on the grained surface of the stone with a grease crayon (lithographic crayon) or a greasy liquid (tusche). The stone is chemically desensitized, then the drawing is removed with turpentine. The stone is dampened with water, then inked with an oily ink. The ink adheres only to the original drawn surface. The wet stone repels the ink from the rest of the surface. Large numbers of prints can be pulled from the stone. (See Lovers on the Shore. 1896. Lithograph). For colored lithographs, each color is drawn on a separate stone. Munch was a master of this printmaking technique.

MIAMI-DADE OPTIONAL SEQUENCES

HUMANITIES: A PREPARATION FOR THE FUTURE

Course Goals:

Having taken this course, the participant will

1) be sensitive to the conditions of life in a technological age and a society oriented toward continual change

2) recognize that under such conditions the inner unfolding of the individual is easily dispensable and is solely the responsibility of the individual himself

   (note: It is understood that such personal responsibility for one's development has always existed, but the premise is that in an over-populated technological society it is less likely that educators will have an opportunity to contribute to the inner development of students.)

3) desire to examine and reexamine his direction (s) in life, his values, and his cultural needs

4) desire to avail himself of the assistance offered by the humanities in the process of such an examination, as well as in answering other human needs not met by science and technology

5) recognize that the humanities can not only help when the future "arrives" but can facilitate advance adaptation to the future

Rationale:

As we enter the last quarter of the twentieth century, it seems clear that, if Alvin Toffler's thesis is accurate, the rate at which change accelerates will increase to an unprecedented extent. Novels like *Brave New World* and *1984*, which proposed the conditions of life during this period, may prove to be considerably short of the mark. The prospects of a doubled, then trebled, world population suggest the need for a technology many of us can barely imagine at this time. In fact, nothing about the not-too-distant future seems really certain except the very uncertainty of it. To attempt the education of persons for an uncertain kind of existence is difficult at the very least. A totally technological education, however sound and realistic its aims may appear, is especially risky, since it could promise a fulfillment that may never be realized and end by frustrating those who possess it.

Nobody would think of proposing an education, however, that does not offer the opportunity to learn some of the skills which presently serve the needs of a technological society and may continue to do so into the immediate future. One supposes the survival of the individual must come first, but at the same time one is tempted to ask: survival to lead what kind of life? Other dimensions are obviously important in an education for the future - among them, the humanities.

The humanities are here taken to include all of those disciplines which are clearly non-technological, those disciplines which, on the face of it, cannot prepare the individual directly for a specific technological role, yet which we profoundly believe will round out his life as technology cannot: literature, the fine arts, philosophy, drama, and those aspects of psychology and sociology which can be described as humanistic-that is, their interpretative and prescriptive elements. One might include other disciplines often allied with "the humanities," such as jurisprudence, history, and languages, which will prove no less significant as a preparation for the future, but there is a limit to the amount of material one course can cover. Presumably the student who becomes enthusiastic about a basic course in humanities, especially when he recognizes the exigencies involved, will be motivated to continue his studies in this area.

But why the humanities at all? Why bother with disciplines that may have no direct bearing on one's livelihood and manner of surviving in the future? The answer is that the humanities attempt to transcend the conditions of particular times and deal with ongoing concerns that are unique to humankind, that identify and crystallize humanness, whatever the conditions under which people exist.

At the same time, the humanities have roots in historical eras, have indeed been used as mirrors of particular epochs, as well as the vanguard of what was to come. Artists and philosophers often see beyond their immediate present. Since this is the case, we want to have somewhere in the basic education of those who will inherit the future a course such as this - one that will use the humanities once again as an advance preview, so to speak, of what may be on the way, even as it attempts to persuade the student that some of the enduring works of philosophy, art, music, and so on - works that speak to the general human condition for as long as there shall be humanity - will serve him well in the years ahead.

No attempt will be made, obviously, to put together for the student an awareness of an historical tradition in the humanities. Rather, it seems most feasible to single out those thoughts and expressions from the past and the present which we hope will offer the student a foundation for a happier and less perplexing existence in a tomorrow that will look and feel radically different from today.

Note to Instructor:

The reading, listening, and viewing assignments, the classroom exercises, and the discussion questions are all intended as possible springboards for the instructor's own use of this material. Bibliographical and film rental information (*) has been provided, but no attempt has been made to tie the course outline into specific assignments or strategies. The governing principle in the design of the course was to allow maximum flexibility and the free play of the instructor's own imagination and resources.

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* Rental prices and even film distributors are subject to frequent changes.

THE HUMANITIES: A PREPARATION FOR THE FUTURE

Modules of Study:

I. INTRODUCTION: THE CONDITIONS OF LIFE IN A TECHNOLOGICAL SOCIETY

II. THE HUMANITIES AND IDENTITY: VIEWS OF THE SELF

III. THE HUMANITIES AND IDENTITY: THE MASK IN HUMAN CULTURE

IV. THE HUMANITIES AND THE BODY

V. THE HUMANITIES AND THE SOUL

VI. MYTHOLOGY AS A SOURCE OF INSIGHT

VII. MYTHS OF WARFARE AND VIOLENCE

VIII. CONSCIOUSNESS OF THE PAST AND ITS USES

IX. CONSCIOUSNESS OF THE PRESENT AND ITS USES

X. POWER SYSTEMS AND THE INDIVIDUAL

XI. RELIGION AND THE FUTURE

XII. MORAL PHILOSOPHY, FREEDOM, AND THE FUTURE

XIII. FINE ARTS AND THE FUTURE

XIV. MUSIC AND THE FUTURE

XV. DRAMA, FILM, AND THE FUTURE

XVI. USING THE FUTURE TO BUILD A LIFE STYLE

MODULE I: INTRODUCTION - THE CONDITIONS OF LIFE IN A TECHNOLOGICAL SOCIETY

Objectives:

Having completed this module, the participant will

1) have looked at some key factors in the lives of people in Western technological society, especially as they contribute to the dehumanization or debasement of Human beings
2) have examined some of the major values currently held by persons in Western technological society, including his own
3) have considered whether these values are sufficient to sustain a reasonably fulfilled existence
4) have given some thought to the contributions the humanities can make to such an existence

Overview:

This initial module will attempt to provide a focus and a direction for the entire course. Through the use of film excerpts, where possible, or even an in-class television set, tuned in at random to game shows, commercials, soap operas, or newscasts; through selected readings from contemporary essays, poems, and/or short stories which contribute to our awareness of the present climate, it is hoped that the student will be encouraged to think in terms of what is happening around him and what it means to him personally. The week concludes with a brief look at how the humanities function to keep us relatively stable in the midst of continual and rapid change.

Suggested Assignments

Readings: Aldous Huxley, Brave New World (New York: Harper and Brothers, 1946) ch. 11, pp. 182-204.

Lionel Brett, "Parameters" and "Images" in Architecture in a Crowded World (New York: Schoken Books, 1971), pp. 1-36.

Study and Discussion Questions on Readings

1. Does Huxley's vision of the future, created in 1932, seem exaggerated? Tame? On target? Irrelevant?

2. What specific charges against this future does Huxley seem to be making?

3. Does this "brave new world" appear to have any advantages missing in the present?

4. Assuming that the work week is to be as dull and routine as Huxley predicts, does the prospect of some holidays seem farfetched? Do we already have an equivalent? Can we avoid the need for soma holidays in the future?

5. According to Lionel Brett, what are the three uses of buildings? Do the very latest buildings in your area seem to realize all three?

6. Comment: "So the simple proposition that buildings are shaped by human needs is less simple that it sounds."

7. Brett finds that the world is becoming an ever duller place to live in. Why? Is it necessary for buildings to be interesting as long as they satisfy minimum needs?

8. Make a list of minimum needs for dwelling places. Are these enough for you?

9. Brett maintains that architecture is basically a matter of parameters and images. Explain what he means.

10. If it is true that architecture of the past represented the human quest for permanence and immortality (e.g. Rome), then what effect will the shoddy-structures of today and tomorrow have on man's concept of himself?

Classroom Exercises

1. Divide the class into groups, each of which is charged with the responsibility of designing and planning a way to present a futuristic medium of communication and/or entertainment. The main groundrule is that each group should try to outdo the Feelies (Brave New World). Allow time to discuss the presentations and their implications.

2. Divide the class into groups, each of which is charged with the analysis of one particular contemporary mass medium of expression: e.g. television, films, commercial theatre, newspapers, magazines, advertising. The intent is to determine how much we can find out about what is happening to us at the moment and what we can learn about where we are going.

3. Alternate exercise. During the first class hour charge each student with an independent analysis of one medium of expression and ask him to bring to the second class an account of his findings. These reports can be collected and easily graded in terms of the visible evidence of careful thought. Part of the first hour can be used for a discussion of sample findings or a list of significant questions to be asked, such as:

    a) What do television commercials tell me about the way Americans live? Would like to live? What assumptions underlie some of the commercials? (e.g. Blacks desire nothing so much as middle-class white life styles. Women still like to perform safe domestic roles etc.)

    b) Does popular television appear to address itself to what is truly lacking in American life? What never has existed? What ought to exist? American life as it really is?

    c) If you had been on a lengthy trip through space and had only just returned, what would the front page of the daily newspaper suggest about the current state of the world?

    d) Do newspapers (or television) create or reflect reality?

4. Third hour exercise. (This is extremely important for setting up the entire context of the course!) In community, make a list of everything that can legitimately be classified under "humanities," including the popular art forms which may have been dealt with during the second hour. Then divide up into groups, making certain that all items on the list are covered. Ask the groups to determine what it is that music, for example, (both popular and concert or "serious" music) contributes to our lives and whether it will be less necessary or more necessary in the future. (For the purpose of good discussion, the decision "as necessary as now" should be ruled out.)

MODULE II: THE HUMANITIES AND IDENTITY - VIEWS OF THE SELF

Objectives:

Having completed this module, the participant will

1) have recognized that the humanities have always been and will in all probability continue to be safeguards of the idea of selfhood
2) have considered the choices that remain to him between the positive concept of the self at one end of the spectrum and a totally negative concept at the other
3) be encouraged to look further into the potential held for him by the humanistic ideal of selfhood
4) have examined some sample cases of both positive and negative concepts of the self
5) have considered the possible value of alternatives to selfhood, especially those that come to us from Eastern philosophies
6) have inquired into the question of whether, in a technological society, one has any real control over the kind of selfhood he wishes to achieve

Overview:

Most students who enter basic courses in the humanities are surprised to discover that the idea of selfhood - of being a certain kind of person - is something we probably derive from fiction, poetry, drama, the fine arts, and especially, philosophy. At a very early age we learn about "character." We become familiar with character types: good people, bad people, heroes, romantic lovers, dashing playboys, seductive women, and so on. As we grow older, we form ideas about the kind of people we are - many of them no doubt influenced by the popular media, but in any case "scripted" in some way by a variety of contributing factors. The point of this module is that it may be possible to do our own scripting, to select from a wide range of possibilities the kind of self and self-image with which we feel most comfortable. It focuses especially on the enduring humanistic or positive ideal of the self as an entity of vast worth and potential, attempting to evaluate the workability of carrying such an ideal into the future. In this latter regard, the question of whether one is in any sense really free to make a choice of "selves" is paramount.

Suggested Assignments

Readings: Helen Keller, The Story of My Life, (Garden City, New York: Doubleday and Company, 1954), pp. 34-47.

Ralph Ellison, The Invisible Man, (New York: Random House/ Modern Library, 1947), Chapter I, pp. 13-26.

Shunryu Suzuki, Zen Mind, Beginner's Mind (New York: Weatherhill, 1970), pp. 76-79.

Study and Discussion Questions on Readings

1. An important issue involved in Helen Keller's story is the light some say it sheds on the complicated question of what constitutes a "self." Helen Keller implies that, before the advent of Annie Sullivan, she lacked a "self." From what you have read of the autobiography, what constitutes this "self"?

2. Keller speaks of the summer of 1887, which led to "my soul's sudden awakening." She means' one presumes, that she possessed a soul which had been dormant up until that time. Do you think this "soul" is the same as the "self" referred to above?

3. In general, when people speak of the soul, do they tend to use the term as a synonym for self? Do you believe there is a difference?

4. Helen Keller possessed all of her faculties until she was six months old. Do you think she could have had the same experiences if this had not been the case?

5. Probably no other book has ever glorified the relationship between teacher and student quite so much as The Story of My Life. Keller attributes her entire unfolding to Annie Sullivan. Is there a direct relationship between the growth of the self and early educational experiences? Do most teachers attend to the nurture of young selves? Is there room for improvement here?

6. It is evident, even from reading one chapter of Ellison's Invisible Man, that the existence of a "self" owes much, if not all, to the way we are taught to see ourselves, and this, of course, depends upon the wishes of society. (Children, for example, are conditioned to think of themselves as "not grown up," hence incomplete--in the process of becoming people, rather than being total people at any given moment). Ellison's tone, in describing the experience at the ballroom, suggests a self that is radically different from the one society sought to impose upon him at an early age. How do you suppose he reached this new attitude toward himself? Can you suggest some ways in which anyone can circumvent negative images of himself imposed by others?

7. Are we conditioned by one force or another despite the most conscientious efforts to believe and to behave as though we were free? Or is freedom something one may realistically achieve? (If your answer to this last question is yes, then define "freedom" as you understand it.)

8. Some philosophers have argued that men are born free and are then enslaved; others, that men are born enslaved and must become free. Which view do you take?

9. The brief selection by Shunryu Suzuki implies that each of us possesses a "self" that is simply there, by nature, and that it does what it has to as long as it is left alone. Traditionally the Eastern mind has been critical of the West for the latter's incessant "picking at" the self: analyzing, dissecting, reconstructing. Do you think it is better to leave the self alone, or to try to understand it in order to solve its problems?

10. Psychiatry appears to be a distinctively Western invention. Before its advent, was there mental illness that simply went uncured?

11. Venture a brief description of Buddhism, based on these lines by Suzuki: "So to feel something about Buddhism is not the point. Whether that feeling is good or bad is out of the question. We do not mind, whatever it is. Buddhism is not good or bad. We are doing what we should do. That is Buddhism."

Classroom Exercises

1. Group discussions. Share with others your earliest recollections of what your "self" was like and the possible sources of your intimations.

2. Thomas Harris' I'm OK, You're OK contains an easily grasped framework within which we can think about the kind of selves we possess. The Parent is that element of the self which continues to perform the role of the mother or father, especially in terms of making demands upon ourselves and causing us to feel guilty over work left unfinished or unacceptable behavior. The Child is that element of the self which is undisciplined, which loves fun and games and tries to wheedle out of assigned tasks, but which is highly vulnerable to the guilt-imposing criticism of the Parent. Finally, the Adult is that element of the self which rationally observes the interactions of both Parent and Child and seeks liberation from the excesses of either side.

   Either in community or in small groups, investigate particular problems which members of the class may wish to work out relative to Harris' way of defining the self.

   If people seem to prefer anonymity, they may spend a few minutes at the beginning of the hour writing their problems out on a file card for random drawing.

   Alternate exercise: Work out a hypothetical but typical problem--such as that of the son or daughter who wishes to move into a private apartment but feels guilty doing it--by assigning specific roles to volunteers, who then act out a confrontation among those involved. The class then attempts to extricate the central character from his/her dilemma.

3. In small groups, list the prevalent kinds of character types found on television and make a determination of the degree to which these influence the way people think of themselves and others.

4. B. F. Skinner, the most well known of the behavioral scientists, maintains that he is consistently misunderstood by humanists, who often charge him with the desire to produce a super-race by means of genetic engineering. He insists that human beings have to be trained to discover the human potential within themselves. Of course, such training inevitably involves conditioning, as opposed to, say, the Buddhist idea of allowing the self to unfold in accordance with its own mysterious inner workings.

   Try an experiment to determine whether people need conditioning or not. Divide the class into two groups. Give each one a set of Tinkertoy components and the task of building the highest as well as the most stable tower possible. Group A is to have a leader or set of leaders who will map out the procedure and assign individual tasks to the rest of the group. Group B is to have no leadership. Each member will be allowed to contribute to the project whatever he wishes. The idea is to see whether Group B will turn out a more creative, as well as stable, product when total freedom of choice is permitted.

MODULE III: THE HUMANITIES AND IDENTITY - THE MASK IN HUMAN CULTURE

Objectives:

Having completed this module, the participant will

1) have examined some case studies involving the formal use of mask: in early rituals, in Greek drama, mime shows, circus clowns etc.

2) be able to relate some facets of the basic psychology of the mask to everyday human life

3) be able to identify both positive (life-affirming) and negative (life-denying) aspects of his own use of masks: e.g. positive - adaptability to uncertainty, the faculty of changing plans and directions when necessary because one does not insist upon "wearing the same face" through life; negative - sometimes a lack of center or core of integrity, especially if one is adept at mask design and use, remaining a virtual stranger to himself and others

4) have given some thought to the future, to the conscious introduction of mask elements in his life in order to make it happier and more fulfilled: e.g. to try deliberately to design new masks that will give him the chance to experiment with his potential in ways that he may perhaps have resisted before

Overview:

In this module, a very specific kind of human symbol is investigated as a means of furthering the student's awareness of what it means to have or to be a self. The mask is one of the oldest artifacts in the expression of certain states of consciousness and in the carrying out of essential rituals, and, according to some schools of psychology, its use is related to the ambiguities of the inner life. For example, the masks (or hoods) worn by Klansmen may serve to hide not only the identity of an accomplice to atrocities but one side of his nature from a very different, rationale side. In early societies horrible masks no doubt were thought to be effective in warding off evil spirits; but who is to say that the wearers did not undergo certain psychological transformations during the ritual process? At any rate, students are likely to become interested in the phenomenon of masking through the use of slides and/or films illustrating masks in action and then make the transference to the less evident tendency in all of us to adopt a number of contrasting identities at various times, for various purposes. The recognition of masking can be a positive step toward helping the student eventually attain greater control over his mode of being, especially when it counteracts the tendency to "stay put" with one identity and an unchanging value system.

Suggested Assignments

Readings: Kurt Vonnegut, Jr. Mother Night (New York: Delacorte Press, 1971).

(The novel is short enough and reads rapidly enough to make it an attractive assignment. It is virtually impossible to detach one chapter from the total context).

Alternates:

Shirley Jackson, "The Lottery"
James Joyce, "Counterparts"
} Both stories are widely anthologized.

Discussion and Study Questions on Readings

1. Do you agree with Vonnegut's premise that we are what we pretend to be?
2. If a person believed, as Howard Campbell believes, that he is consciously (and conscientiously) wearing a mask that conceals his "real" self, may it not be said that he really is that "real" self?
3. If your behavior consistently suggests that you are a certain kind of person but you see yourself quite differently, can you suggest some answer to the question "Will the real you please rise?"
4. The Rev. Dr. Lionel Jones, racist and hate-monger, aligns himself with Howard Campbell, and what can the latter say when his own writings yield every indication that he and Jones are ideological kin? Do the associates we keep tell the full story about who we are?
5. What might be the significance of Vonnegut's title?
6. Why is Howard Campbell cynical and depressed at the end of the book, when he is about to become a free man? What, if anything, could alter his feelings about himself?
7. "The Lottery" recreates in a somewhat contemporary small town an ancient ritual. Describe it.
8. If people do not literally engage in such "lotteries" anymore, surely the author believes they do so in some figurative way. Discuss some modern applications.
9. The process involved in the lottery, as well as the motivation behind it, relates in some way to mask-wearing. For example, Tessie Hutchinson's entire family suddenly become part of the mob that is out for blood. What insights relating to the psychology of mask-wearing does the story afford?

10. Joyce's "Counterparts" was first published in 1916, but its vivid picture of power structures in the business world is still meaningful. Farrington wears a number of masks: one in the office, another in the pub, and still another at home. Describe each one.

11. The power structures in which each of us is involved force us, like Farrington, to put on a mask appropriate for different occasions: that is, we are forced to play a number of roles. Are we, then, the sum total of the roles we play? Is it possible to say that one role is the real self, and the others only "pretend" selves?

12. People sometimes blame circumstances as well as power structures for the masks they wear, the roles they play. For example, if a social worker were to catch Farrington in the act of beating his son, Joyce's hero might argue thus: "I am not responsible. What I am doing is a consequence of the way Mr. Alleyne treats me." Would you accept this excuse?

Classroom Exercises

1. The following exercise depends upon the availability of a volunteer from the class who is willing to share a good deal of himself. Here are the instructions:

   You are being given a surprise birthday party by parents or friends. Whoever the host, a list has been drawn up of possible participants, input to which has been provided by a number of sources. On the night of the surprise you walk into a darkened room, which is suddenly ablaze with light. There, from left to right, all smiling warmly in your direction, stand the strangest assortment of people, each of whom knows a different side of you (responds to a different mask). The problem: who are you? What do you do now? How do you behave? Which alliances tend to characterize the "real" you? Which people would you prefer not to meet each other?

   Procedure: Have the volunteer select persons from the class who are to be assigned the roles of the party guests. Each is told who he is and what relationship he has to the central character in this drama. The party is then played out, with the class observing. After five minutes or so, call time, and then discuss what took place. Draw some conclusions about mask-wearing and "true" identity.

2. If possible, rent a short Marcel Marceau film. ("In the Park" is strongly recommended.) Allow the class to relax and enjoy it, without pre-viewing instructions or discussion. Then talk about some pertinent matters, such as:

   a) the purpose of the general mime mask (or make-up used by Marcel Marceau)

   b) the function of masks in dramatic entertainments (including those of circus clowns, or Greek choruses, or even the Lone Ranger)

3. In small groups, have class members draw up lists and descriptions of instances of mask-wearing other than those involved in the readings. They can be personal, such as our habit of concealing some aspects of ourselves from others; or social, such as our habit of taking on or putting off loyalties in accordance with prevailing circumstances. After a time, these can be shared and discussed by the total community.

4. In small groups, have a discussion concerning the positive side of the mask. Have each person come to class prepared to talk about a side of himself he would like to liberate and develop and about the reasons he has not been able to take the first step up to now. As each person shares his wish, the others can make suggestions for solving the problem.

   In community, summarize a number of findings which the group discussions have brought to life. What, for example, may we take away from this unit? How may we conscientiously line up our masks and decide which ones to discard, which ones to use, and, above all, which new masks (roles) to try to include in our life styles?

MODULE IV: THE HUMANITIES AND THE BODY

Objectives:

Having completed this module, the participant will

1) recognize that the human body has been the object of extremes of attitudes throughout human history

2) recognize that notions about what is appropriate in the display, adornment, maintenance, and depiction of the body are relative and depend upon climates of opinion as well as one's cultural and religious heritage

3) recognize that feelings of shame and guilt regarding the body and its functions have specific roots in time and space and do not appear to be universal or "natural" to the human species

4) recognize the importance of positive feelings about the body in relation to the development of a confident self-image

5) have inquired into the relative connotations of terms such as "beautiful"

6) have examined the controversy over Michelangelo's depiction of the body as a specific case study in the problems brought about by conflicting views of what is appropriate and tasteful and in the way an artist can bring about a major change in attitudes

Overview:

Ambiguous feelings about the human body form part of our legacy from the past. Despite the so-called sexual revolution and the liberalization of censorship laws governing the carnal display of the body in drama and films, most people continue to harbor feelings of shame when it comes to their own bodies - if not moral shame when too much of it is inadvertently displayed, then surely a secret sense of inadequacy. One is too thin or overweight, and one usually compares his own face unfavorably with that of others. Ours is a society that venerates the youthful, slim, and athletic appearance, and the stereotyped ideal can contribute to the depression of one's self-image. In this module we show slides taken from various periods in history, depicting the body in numerous ways: from the geometric perfection of the Greeks to the two-dimensioanl bodies of the shame-filled Middle Ages, all the way to the glorification of sexuality in our time and its rejection in pop art. These sessions should stimulate lively discussions and help bring to the surface some of the feelings entertained by members of the class about their own bodies, in the hopes of showing the student that positive attitudes toward the body, even as it ages, are well within their power to develop and control.

Suggested Assignments

Readings: Kenneth Clark, The Nude: A Study in Ideal Form (New York; Pantheon Books, 1956), ch. 1, "The Naked and the Nude."

Thorstein Veblen, "Pecuniary Canons of Taste," in The Portable Veblen (New York: Viking Press, 1948), pp. 151-196. (This is ch. VI in Theory of the Leisure Class.)

Discussion and Study Questions on Readings

1. In what ways, for you, do the terms "naked" and "nude" represent quite different ways of looking at the human body?

2. Kenneth Clark states that the nude as an art form was invented by the Greeks. Does this suggest to you that nudity did not exist before the Greeks?

3. How does the Greek depiction of the nude embody a certain view of life?

4. Kenneth Clark says: "The body is not one of those subjects which can be made into art by direct transcription." This clearly implies that it is not the function of the artist - at least in this instance - to imitate. Do you agree? What is it, then, that the artist is supposed to be doing with respect to the human body? Is imitation a characteristic of bad art?

5. Most critics agree that nude art has a certain amount of erotic content, but that the erotic and the aesthetic are not mutually exclusive. Do you agree that nude art ought to arouse in the spectator some sort of erotic feeling?

6. Is the eroticism of art the same as eroticism in life? Are both aesthetic?

7. Nudity seems to have been a pronounced feature of Greek life, as well as of Greek art. Clark says it "is like a denial of original sin." Does the fact that nudity has always existed on the fringes of our society (tolerated in the arts, but condemned in popular entertainment and hardly practiced except in intimate relationships) suggest that we have connected it with sin? If so, in what way? If not, why has the public display of the body been traditionally frowned upon?

8. Veblen's essay on taste obviously deals with much more than the human body, but it has been such an enduringly important statement that this unit provides at least a decent excuse for dealing with it. What, according to Veblen, underlies a good many of our preferences? Bearing in mind that his thesis was first formulated at the turn of this century, do you find his analysis of our tastes still valid?

9. Is there such a thing as "intrinsic" beauty: that is, a quality

in something that we value for its own sake?

10. Veblen writes of ideals in feminine beauty. In economically less advanced societies, for example, he finds that a beautiful woman is one who is robust and large-limbed. Why is this? What is the ideal in an economically more advanced culture? Does the United States fit this picture?

11. Will the emancipation of women from traditional domestic roles make a difference in the way feminine beauty is conceived?

12. Veblen says that beauty of form in an object depends upon the ease with which it can be distinguished from its background and that for most people this means considerable familiarity with it. He finds, for example, that people tend to resist abstractions because they lack such familiarity with them. In addition, "economic serviceability" adds to the immediate appreciation of form and is thus inseparable from the perception of beauty. But what about the perception of beauty in, say, Michelangelo's Pietà? Most people have no trouble appreciating the sculpture's form. Does it have any economic serviceability?

13. Relative to architecture, what does Veblen mean by "distress and "expensive discomfort"? Does this aspect of his theory still hold true?

14. Differentiate between economic and substantial serviceability. Does this distinction matter to you in your own preferences? Your own buying habits?

15. Are standards of beauty and standards of economics closely related in your life style? Do circumstances make a difference?

16. What Veblen says about the beauty of hand-made articles may have had more validity at the turn of the century in that machines appear to do just about everything these days. Within the mechanical frame of reference, can a similar distinction be made: that is, between objects of so-called aesthetic beauty and those which can be labeled as "cheap"?

17. Does "conspicuous wastefulness" still appear to be an important concern in the United States?

18. If a person is displeased with some part or all of his body, may he look to Veblen for some insights into the reasons? Can a reading of Veblen help liberate him from the displeasure?

Classroom Exercises

1. Most of us have hang-ups about our bodies - fears that noses are too large, eyes are a drab, uninteresting shade, hair is not abundant or fine enough, waist lines are over expanded, ears are misshapen etc. One reason is surely that our culture has made certain standards of physical acceptability quite clear.

In small groups, design a composite picture of the ideal male and female, current American style.

In community, share the findings and discuss prospects for liberating oneself from culturally devised standards.

Note: Peer group pressure counts as one form of cultural control!

2. Prepare a slide show, using a number of Michelangelo's works, representing various stages of his art - from the early *Pietà* (Vatican) to the *Pietà Rondanini*. The theme should be the sculptor's use of the human form - especially male nudity - and the controversy which raged during and after his lifetime. Point out how the Church ordered a "de-nuding" of *The Last Judgment* before it could be accepted as a religious painting.

   This slide presentation is guaranteed to provoke a discussion of why the body is supposed to be clothed, or at least its "objectionable" parts covered up. It can elicit quite frank statements concerning shame, guilt, modesty, and other spectres of tradition which haunt us.

   Interesting side question (in view of Michelangelo's obsession with the male nude): why, in R-rated films, do we see far less of the male body than we do of the female? Is it that the female nude is truly more beautiful? More erotic, and that's what the public wants? Males tend to be more Puritanic about the public display of their bodies?

3. Pair off with someone to whom you are willing to talk. Share ideas about what each of you means by "beautiful" when it comes to the body. Does either of you make a distinction between beauty in your own body and beauty in someone else's body? Is the distinction entirely sexual? (And if it is, why need it be?) The idea of the pairing off is for each of you to help the other understand some of the reasons for standards, preferences, and problems.

   Afterwards, in community, see whether some generalizations can be made about the word "beautiful" as it is understood (or not understood) by the class.

4. Pair off. Examine each other's face. Sit back to back, and let each of you describe the other's face. Emphasize the positive, pleasant aspects. Then sit face to face again and share what each has learned about himself and his, especially, *secret* feelings about the way he looks. In community later, share some of the misconceptions that have come to light. Share what it felt like to look for a long period into somebody else's face.

5. In small groups, discuss the relationship between body and soul (or spirit or inner self or mind - whatever non-corporeal aspect of the self the group decides to emphasize). What obstacles does the body create to prevent our achieving a wholeness of being? How is "wholeness of being" to be defined?

6. Divide the class in half. Side A is concerned only with the body and its preservation. Side B is concerned only with the soul or spirit. Divide into smaller units on both sides. Each unit is to prepare a sales pitch to be given to the other side, selling a product of an activity. Parody and satire should be avoided. Groups should become seriously involved in what they are selling and try to make the best possible case. Examples: a physical fitness combined with meditation course which aims at creating a non-rational approach to living; a course in meditation and fasting designed to liberate the spirit; a macrobiotic food kit.

   Afterwards, in community, try to decide which is more important to people - body or spirit.

MODULE V: THE HUMANITIES AND THE SOUL

Objectives:

Having completed this module, the participant will

1) have entertained some of the key definitions of "soul" and "spirit" that have emerged at various times: e.g. among the Greeks, in the Orient, during the Middle Ages, and at present
2) recognize that "soul" and "spirit" or the phrase "man's spiritual nature" do not have fixed and universal meanings
3) have contrasted, by way of a case study, the Socratic and Judeo-Christian views of man's spiritual nature with those of a contemporary atheist like Sartre or Russell, and a moderate such as Whitehead
4) have been encouraged to determine what he truly believes regarding his own spirituality or lack of it
5) recognize that the view of the humanist has tended to be that the ability to make free choices and control one's own destiny characterize the human spiritual nature.

Overview:

This module will survey some concepts of the spiritual nature of man that have come to us from the humanities - especially philosophy and the fine arts. Through selected readings, audiotapes, and classroom discussion, it is hoped that the student will at least recognize the viability as well as relativity of ideas about soul or spirit and see that, as in other matters, he can make a real choice between believing or not believing that humankind is something "more" than a species of animal life, guided by instincts or conditions responses.

Suggested Assignments

Readings: Plato, "Allegory of the Cave," *The Republic*. Recommended translation: Francis MacDonald Cornford (London: Oxford University Press, 1971), Part III, ch. XV, pp. 227-235.

Jean-Paul Sartre, *Existentialism* (New York: The Philosophical Library, 1947). Note: This pamphlet contains the text of Sartre's famous lecture. Abridged versions of it appear in a number of anthologies of philosophical readings, notably Robert F. Davidson, *The Search for Meaning in Life* (New York: Holt, Rinehart, Winston, 1967), pp. 345-353.

Discussion and Study Questions on Readings

1. Plato's allegory contains a celebrated example of "reverse" symbolism, whereby the shadow figures underground and the "sunny" figures above ground represent the opposite of what they probably *should* represent. What is it? Why do you suppose Plato wished to make his point in this way?

2. Plato believed that the senses deceived us; they placed us in touch with full-bodied, three-dimensional people and objects and deluded us into accepting these as the true and only reality. He believed, further, that the soul represented the only means whereby reality could be apprehended. What might this mean? What is reality if it is not seen or otherwise experienced through the senses?

3. However it may be defined, the soul or spirit of a person is generally thought to be composed of some material other than the body's biological substance. But the problem has always been that we have no direct way of explaining or understanding substances we cannot see or analyze through comparable means. Therefore how can we know such substances exist?

4. It has been an ongoing concern of humankind to insist that a spiritual (non-material) substance exists and that it is a part of human nature. Why do you think this has been an important and necessary belief?

5. Before the advent of the Christian philosophy, Plato believed in the immortality of the soul. It followed that, since the soul was composed of a non-material substance, it could be neither created nor destroyed. However, it is doubtful that he thought personal identity existed before birth or endured beyond death. What is your own belief in this matter? Do you want to exist as *you* in an after-life? If your answer is no, then does it matter whether your soul is immortal?

6. "Existence precedes essence" - the manifesto of existentialism - means simply that man is one being who exists before he can be defined. This is in marked contrast to an earlier view (shared by Plato and the Christians, for example). State this earlier view as precisely as you can.

7. What is the function in Sartre's philosophy of the term "subjectivism"?

8. Sartre says that the existentialist is "distressed" because God does not exist. Why is this?

9. If God does not exist and there is no such thing as pure and absolute Good, if there is no supreme being to whom mankind is accountable, then why does Sartre insist that each of us must take full responsibility for his actions?

10. What is the anguish of Abraham? What bearing does it have on the philosophy of existentialism?

Classroom Exercises

1. In an effort to reach some perspective in the matter of "soul," divide into small groups. Each is asked to concentrate on a particular definition: Greek, Hebrew, Christian, Spiritualistic (in the contemporary sense, related to occult studies, as opposed to traditional religious uses of the word), and Black (What, for example, is a "soul" brother? "Soul" music?) In community, share the various possibilities and attempt to summarize them.

2. Invite a biologist to visit the class, one who is firmly committed to a purely scientific view of man (that is, man as a form of animal life, whose nature is determined by his biological structure and processes). Ask him/her to comment from the biological perspective on the word "soul." Allow time for questions and answers.

3. During the first class hour present a list of some interesting recent adventures in the general area of "soul." Ask members of the class to select one that sounds interesting and be prepared to share some information during the second class hour. Some possibilities:

   a) Auras (especially the implications for medical science)

   b) Kirlian photography

   c) Cosmic consciousness (see James A Pike, The Other Side)

4. One of the premises behind gestalt psychology is that each of us constitutes an original whole not reducible to the sum of our component parts, both physical and mental. Since "gestalt" means "spirit," it can be argued that, if nothing else, we possess a totality - an "usness" - that is as distinct from our purely biological selves as the traditional "soul" of Platonic, Hebrew, or Christian belief.

   Spend ten minutes at the beginning of the hour in the company of your own thoughts. Then make a list of ten words that you feel describe this totality.

   Break into diads (pairs) and share the lists. Get feedback from the person listening.

   Allow ten minutes at the end of the hour for a determination of whether "soul" has any meaning. (Some classes may want to devote the entire following hour to this discussion.)

MODULE VI: MYTHOLOGY AS A SOURCE OF INSIGHT

Objectives:

Having completed this module, the participant will

1) see myth as an indispensable element in the development of cultural, religious, and consequently of private value and belief systems
2) be able to identify and explain some evidences of Apollonian and Dionysian elements reflected in specimen works of art and music that are singled out in class
3) be able to explain in his own words the Nietzschean description of Apollo and Dionysus and their importance and implications beyond Greek religion
4) have examined as a case study a particularly striking example of what happens when the Apollonian and the Dionysian meet in synthesis: e.g. fifth-century Athens, the work of Michelangelo or Van Gogh, the ragtime art of Scott Joplin etc.

Overview:

This module begins by looking at the general phenomenon of mythology, to be defined as a body of stories, heroes and villains, and the value systems they represent which have provided (or continue to provide) some implicit beliefs about the universe, how it began, man's place and destiny within it, and, especially, man's fundamental nature. It will encourage the student to do two things initially: understand that to speak of a mythology of a people or one's personal mythology is not to demean either one: and develop a broad tolerance toward alternate myth possibilities. As a case study of an enduring and ongoing myth, the module will analyze the dualism - as Nietzsche crystallized it for us - between the symbols of Apollo and Dionysus, and encourage the student to use the myth as a means of expanding his awareness of his own nature.

Suggested Assignments

Readings: Joseph Campbell, "The Emergence of Mankind," in Myths to Live By (New York: Bantam Books, 1973), pp. 19-42.

Discussion and Study Questions on Readings

1. Define "mythology" as an ongoing human activity. As an ongoing human need.

2. It has been said that we are currently searching for new myths in which to believe. a) Why do you suppose this is the case? b) Why would we need new myths? c) Why do you suppose we are having difficulty finding some?

3. Whenever a scholar or critic like Joseph Campbell begins to talk about the "mythology" of the Bible, those who believe it should be accepted literally become offended and upset. Do those who advocate literalness and those who speak of myth have equal cases to advance?

4. May the Bible be considered "true" in a mythological but not in a literal sense? Or does "truth" imply literalness?

5. According to Campbell, Biblical and Buddhist approaches to the myth of the Garden are radically different. Does this difference contain any insights into Eastern as opposed to Western value systems?

6. Cultural anthropologists invariably go directly to the mythology (as well as the rituals deriving from that mythology) of a given culture in order to learn of its hopes, fears, and vision of the world. Summarize the findings relative to the Ainu of Japan. Make some statements about their nature based on their myths and practices.

Classroom Exercises

1. Divide the class into equal-sized groups. All but one are instructed to discuss and then make a list of dominant characteristics of late twentieth century American society: major values, styles, fads, problems etc. The remaining group is asked to suppose that archeologists in the year 3000 suddenly come upon the buried remnants of what turns out to be our civilization. Have this group devise a list of objects that are discovered - objects that, if examined carefully, will serve as symbols of this lost society. The community is then reassembled, while the archeologist group presents its findings. The idea is for the other group members to determine what it is the found objects are supposed to be symbolizing and whether the overall views are consistent with each other.

This strategy of indirection brings to light many interesting aspects of contemporary American culture that might otherwise be overlooked.

2. During the first class hour assign each class member the task of composing his/her own myth, to be written outside and brought into class for sharing during the third hour. Some recommended elements:
    a) Describe the nature of your birth. (Myth figures usually are born in some supernatural and dramatic way.)
    b) Describe your mission in life.
    c) Describe the landscape in which you function.
    d) Who or what are the demon-villains in this landscape?
    e) Describe your major confrontation with the source of evil in your myth-world.
    f) In what state is this world after the confrontation?

3. Since Nietzsche's Birth of Tragedy represents fairly heavy reading for an introductory course in the humanities, it is recommended that the instructor bring the work into class and summarize what it has to say about the Apollonian and Dionysian sides of the human personality. (Some slides of the original deities together with a little background would be helpful.) Nietzsche can be counted on to serve as springboard for a vigorous period of discussion during which the community is asked to come up with manifestations of the Apollonian and the Dionysian in contemporary society.

4. Using the Nietzschean dichotomy once again as the springboard, have the instructor come into class with copies of the Funeral Oration of Pericles. The period can commence with a brief discussion of Nietzsche's view that the great cultural achievements of man derive from a synthesis of both strains and of the general view of historians that Periclean Athens represents such a synthesis. Then the instructor - or someone else - can read the Oration, while the class members follow along. They are to imagine themselves as Athenian citizens listening to this for the first time. Any one may interrupt the reading at any time for a comment or a question.

    The idea behind this exercise is to determine whether such an ideal state of things can really exist. What are the limitations of the sunny picture painted by Pericles? What amount of disbelief on the part of the citizens has to be avoided by a leader or by leaders?

5. In small groups, have discussions which will shed some light on this general question: how close to or far from an Apollonian-Dionysian synthesis are we in the United States at the present moment?

6. The Nietzschean dichotomy also represents an acceptable and effective way to help people see what is taking place in works of art. For example, in the art of Michelangelo one can say that the Apollonian element is the sculptor's use of classical forms

as well as his incredible discipline and control, while the Dionysian element is the dynamic tension (called terribilita by contemporaries) which distinguishes his work.

Almost any artist or group of artists can be selected for a slide show which will focus on the identification of the two strains. Recommended highly is a comparison between the classical art of Gainsborough or Hals and the modern approach of Picasso or Pollock. Simplistic generalizations are to be avoided, but the Nietzschean labels are distinctly helpful in effecting a basic awareness of the shift in intent and method.

MODULE VII: MYTHS OF WARFARE AND VIOLENCE

Objectives:

Having completed this module, the participant will

1) recognize that the handling in the popular media of warfare, bravery, cowardice, violence, and the causes for which people die is rooted in a mythology which usually involves a clear separation between heroes and villains, good and evil, righteousness and malevolence

2) have examined, as case studies, examples of the contemporary mythology of heroes, villains, and the use of violence as a means of solving problems; in particular, he will have considered the dualism between good and evil violence, as in television and film "police mythology"

3) be aware of a recent study of American attitudes which disclosed that persons described as "heavy" TV viewers consider this a violent country and tend to be generally cynical about human nature

4) have considered how some works (especially poems and paintings) which can be said to belong to the main stream of humanistic expression tend to present warfare, violence, heroism, and villainy

5) have considered the possible relationship between the popular mythology of violence and the reality of violence

6) have considered whether in the future the humanities can function as a counterforce to warfare and violence

Overview

The issue of what impels humankind to acts of violence on the battlefield or in the streets is far too complex to resolve even in the scope of an entire course. One week of considering such an issue cannot, of course, create much of an impact; yet it can be argued that any consideration is better than none. All that this module hopes to accomplish is to engender within the student a fundamental awareness that warfare and violence - together with attitudes about heroism, bravery, cowardice, masculinity, revolution etc. - may conceivably stem from a mythology that stretches as far back as human expression itself and that the humanities "proper" (that is, the mature or sophisticated expressions of artists and philosophers) have tended to be negative about warfare and violence. It seems reasonable to hope that the future will be as humane as we can possibly make it and unreasonable to make plans for the perpetuation of warfare and violence as means of solving human problems. If this is the case, it would be desirable to suggest that the humanities ought to be of assistance in helping us carry more enlightened attitudes toward these ancient but enduring flaws of human existence into the future. It will be recommended that the teacher utilize current vehicles of the popular mythology of violence, such as Kojak and the Clint Eastwood saga, as the starting point of discussions.

Suggested Assignment:

Readings: Joseph Campbell, "Mythologies of War and Peace," in *Myths to Live By* (New York: Bantam Books, 1973), pp. 174-206.

William James, "The Moral Equivalent of War," in *Memories and Studies* (New York: Greenwood Press, 1968), pp. 265-296.

Films: *Casablanca* (Warner Brothers, 1944). Rental prices vary. For information, write to United Artists 16, 729 7th Ave., New York, N.Y. 10019.

Discussion and Study Questions on Reading (and, Possibly, Film)

1. According to Campbell, studies have shown that humankind in its present condition and nature descends from *homo habilis*, or meat-eating man, while the *zinjanthropus* beings, or vegetarians, are extinct. If these findings are accurate, what can be said about the current interest in vegetarianism, as a philosophy of diet in particular and living in general?

2. Do you accept Campbell's view that the Old Testament is basically a war mythology? That its underlying philosophy supports a war orientation, on the assumption that divine beings can and do take sides in human conflicts?

3. What distinction is made between the war mythology of the Old Testament and that of Homer's *Iliad*?

4. From looking at various ancient religions and their underlying beliefs, does it seem to you that the impetus to war is deeply rooted in the human personality and that religions represent projections of it? Or that the impetus to war *comes* to man from religions?

5. The philosophy of Jesus seems markedly different from that found in other religions--at least as these are depicted in this essay. In your opinion, is it a realistic philosophy?

6. What can be said relative to Campbell's belief that much Oriental mythology is far more peace oriented than that of the West?

7. Do you agree with William James' contention that war must no longer be waged for territory but only when the enemy leaves us no alternative? Or is it your belief that war must never be waged again - for *any* reason?

8. James' essay was written many decades ago. Is the philosopher's appraisal of what peace time is like still valid today?

9. James argues that bringing the nations of the world together is difficult to impossible because the issues are usually highly abstract and hypothetical. Is *this* still valid?

10. What is meant by the assertion attributed to romantic militarists, that if war were ever stopped, we would have to reinvent it? Do you agree?

11. James is an anti-militarist, wants peace eventually to dominate the world, but believes this can happen only under certain conditions. What are they? Do you agree with him?

12. James refers to military romantics. What is the romantic view of war? In your opinion, is it found anywhere in the world today?

13. Does Casablanca embody a romantic attitude toward war? Some other kind? If so, what?

14. Describe Rick. What is his philosophy of life? Is he in any sense a myth figure? (If so, what kind?)

15. Rick kills a Nazi officer at the end of the film. It is clear that the action has the moral approval of the author, in that Rick will not have to pay a penalty for the crime. Suppose the scene had taken place in real life and you were an observer. How would you feel about the decision of the Casablancan chief of police not to turn Rick in?

Classroom Exercises

1. In small groups, have a discussion concerning childhood games, both those played on the streets and those which are packaged and sold, and their negative influence on us. Share recollections of some of these games and the values they helped to instill. In community, come together and try to reach some conclusions concerning ways in which childhood games can help to instill only positive values.

2. In case "The Moral Equivalent of War" has been assigned, it is a fruitful exercise to make a careful study of what James is talking about in his title. This can be done in small groups or in community. The positive and negative aspects of his proposal should be separated and an attempt made to make it more realistic as well as more timely.

3. Break into small groups, each of which is asked to analyze one particular television series currently popular from the standpoint of the mythology of war and/or violence. Some considerations:
   a) Who are the heroes?
   b) Why are they heroes?
   c) Who are the villains?
   d) Why are they villains?
   e) What attitude is expressed concerning the way society should be?

   In community, share the findings. Relate them to the results of a recent study which indicated that the mass TV audience considers this a violent country and tends to be cynical about human nature.

Discuss the reasons such programs are popular. Discuss possible alternatives to these programs. What ought to be accomplished by the medium? Should it be used at all to influence attitudes?

4. Present, via slide-tape or some other medium, a program offering class members a representative selection of humanists (using the term in its broadest sense, as applying to serious artists and thinkers) from the past and present. It should become clear that the humanists never have and probably never will endorse warfare as a means of solving problems (except, of course, on special occasions, such as the prevalence of anti-Hitler sentiments during World War II and the implicit acceptance of that war as being an inevitable responsibility for rational people everywhere).

   Discuss a number of important concerns, such as:
   - a) Why do artists and philosophers tend to decry warfare?
   - b) Are they being unrealistic or is it the militarists who are wrong?
   - c) Is there anything to the contention that people who are steeped in the humanistic disciplines tend to rely on reason, rather than violence, as a way of settling issues?
   - d) Can the humanities be used to help make the future less violent than the past has been?
   - e) Do we want a future without war or violence?

MODULE VIII: CONSCIOUSNESS OF THE PAST AND ITS USES

Objectives:

Having completed this module, the participant will

1) have determined what sort of monumentality he finds most appealing, and what sort, most offensive, and his reasons for making such choices
2) be able to indicate what sort of monument, if any, he would like to leave behind him
3) have shared an explanation of some of the rituals in which he enjoys taking part or would some day like to take part
4) be able to specify some examples of places and/or customs in which the past has been carried forward as an integral part of the present: e.g. the life style of Salzburg; the French Quarter in New Orleans; what has been done in San Antonio; the current revival of ragtime music etc.
5) be able to indicate and justify two or three specific aspects of the past he would like to carry forward into the future and two or three aspects he would like to leave behind (e.g. war and violence as means of solving human problems; the fact that so many artists have lived and died in relative obscurity)

Overview:

This module looks at the human tendency to memorialize certain events, figures, customs, and rituals so that the human atmosphere of the present retains at least some ghosts of the past. It inquires into the deliberate use of the past to enrich the present and to help plan for a desirable future, and examines certain cases in point, some of which will be recommended to the teacher and some, left to the teacher's own discretion. Recommended elements for discussion in the use of the past are: monumentality - such as the David of Michelangelo, designed to be a constant reminder to the Florentines of the proud history of their city, especially its struggles in the cause of separating church and state, or the elaborate tombs that have been erected to some persons - notably the Great Pyramids - or, in contrast, the moving simplicity of the tomb of George V in Windsor Castle; festivals - such as that of Salzburg each summer to commemorate its musical heritage, or the Yeats Summer School in Sligo, to commemorate the poet by means of lectures, seminars, walking tours etc, or the Day of the Dead in Mexico, which keeps affirming life over death, or the Carnival in Rio de Janeiro, which clearly separates the native from the Portugese heritage; and a sense of history, especially when this rests upon an underlying faith that there exists an "order of events." The student will be introduced to Santayana's incisive statement on the subject: "Those who cannot remember the past are condemned to repeat it." He will also be encouraged to start thinking about the past as something that gives him roots and a continuity to which he belongs.

Suggested Assignments

Readings: Joseph Campbell, "The Importance of Rites," in *Myths to Live By* (New York: Bantam Books, 1973), pp. 43-60.

Max Lerner, *America as a Civilization* (New York: Simon and Schuster, 1957), ch. I, "A Sense of the Past."

Discussion and Study Questions on Readings

1. Paraphrase Campbell's theories concerning the function of ritual and explain as simply as you can what they mean.

2. Give some examples of ancient rites which still survive. Indicate why they do - what their function is with respect to human existence.

3. What good does it do to become conscious of rites in everyday life, or of their remote origins in the past? Does this awareness help people to live better? More productively? More realistically?

4. What is the mythical function of the home? Why does Campbell say that human beings are born ten years too early?

5. Campbell notes a gradual rejection (since 1914) of ritual forms of the past in favor of a "back to nature" movement, which represents - among other things - a further "loss of all sense of form." a) Why is "form" in this context so important? b) Do you agree that there is little interest in the forms of the past among people of the present?

6. Paraphrase Campbell's interpretation of the ritual burial of President Kennedy. Has the United States experienced anything like these rites since then?

7. There have always been ritual and pageantry associated with the United States presidency, but many observers, like Campbell, who feel that myths and rites are indispensable to any society, decry the effects of the recent scandals involving high offices in this country. In your opinion, have we suffered a waning of the presidential "myth"?

8. Max Lerner states that a civilization - any civilization - has an "inner style," an indefinable yet undeniable quality that gives it special character. a) Can you make a few concise statements that would help to define America's "inner style"? b) What are some of the elements of American life in the past that are responsible for the "inner style" of American civilization? c) What are some recent developments in American life that are likely to become part of the "inner style" of the future?

9. "Memories help to shape the style of a people as they do of a person." Could a nation without memories possess an "inner style"?

Could a person without memories?

10. In what ways do you consciously make use of your past in shaping your personal myth?

11. When Henry Ford denounced history as "bunk," he was expressing a rather popular view, that America had no need of history - that is, of the past - to achieve its destiny. How may Henry Ford's own impact on American life be seen as a refutation of his statement?

Classroom Exercises

1. Devote one class hour to the examination, via slides or films, of a particular place on earth in which the past and the present exist side by side. Recommended: New Orleans or Florence. The entire class can share views on the advantages/disadvantages of living in such a community, as opposed to living in one which stresses the present and the future.

2. Have each member of the class spend ten or fifteen minutes at the beginning of one hour, drawing his life line. This is a highly symbolic (non-realistic), graphic representation of significant milestones on the road to where that person believes he is now. Each symbol must be drawn in such a way as to embody the person's feeling about the milestone.

   Then have the members pair off for sharing and discussion. The important issue is whether people tend to want to shut themselves off from the past or to carry it with them into the future.

   Allow ten minutes at the end of the hour for community summary of findings.

3. Tape a large roll of paper to the blackboard and place a number of different colored magic markers on the chair tray. Announce that the task for the hour is to create a mural which will show, in symbolic fashion, the life line of the United States to the present moment. Various people can come up and work on the life line, but the instructions should be the same as for # 2 above, concerning the depiction of symbols with feelings. After the mural is completed, have a community discussion regarding the degree to which the American past ought to be incorporated into the American future.

4. During the first hour assign each class member a short paper to be completed for the third hour. The subject: Your personal rituals and how they enrich or impede your life style. These papers may be shared during the third hour, either in pairs or in small groups.

5. Ask each class member to spend a few minutes composing his own eulogy and designing his own tombstone. Both should summarize

how he hopes to be remembered. Whether these are left private or made public will depend upon the feelings of the community, but in any case the task is generally rewarding for the individual.

MODULE IX: CONSCIOUSNESS OF THE PRESENT AND ITS USES

Objectives:

Having completed this module, the participant will

1) be able, through a consideration of some representative expressions of current thoughts and feelings in both the humanities and the popular media, to evolve some descriptive phrases which identify and characterize the present milieu

2) have become familiar with the term Zeitgeist and its possible meanings

3) be a little more aware than he may have been at the beginning of this course of the process by which consciousness of the present is stimulated and sustained: *e.g.* learning how to separate content from values and assumptions in film and drama; looking past form and technique in the fine arts to what is being said about the present; becoming familiar with the names and beliefs of some key philosophers of the present; learning how to locate the issues behind and questions raised by important events; and learning how to decide what events really are important

4) have met with the broad outlines of the thinking of at least one representative contemporary philosopher and be able to summarize his major thoughts about the present

5) have given some consideration to particular issues of the present which seem most likely to be major forces in molding the future; *e.g.* racism and alternatives; sexism and alternatives; behaviorism versus free will, etc.

(Note: It is hoped that the teacher will select from a number of suggestions regarding pertinent contemporary issues those which he considers important and feels most comfortable discussing.)

Overview:

It is one thing to be alive at a particular point in time, but quite another to be conscious of the shape and texture of the Zeitgeist, the spirit of one's age, that which may identify it to succeeding generations: the attitudes, rhythms, colors, and sounds which set one age apart from another, as, for example, the Charleston, flapper dresses, cigarette holders, and straw hats immediately suggest to us the "roaring" twenties. No doubt the perception of Zeitgeist takes place through some kind of intellectual and emotional filters; we do not quite fit all of the possible details into place. Often a number of widely divergent views can be entertained. The youth of the fifties have been called both the "Beat" and the "Howard Johnson" generation - one suggesting a radical departure from the establishment, the other suggesting a rather uninspired support of it during the Eisenhower years. The truth is both wings existed, so that one man's Zeitgeist becomes another's lunatic fringe. At any rate, the premise behind this module is that the habit of inquiring continually into the nature and spirit of one's times is essential, even though one may (and should) revise his opinions as often as necessary. There will be recommended readings and slides or films for viewing and tapes for listening, but this kind of module works best when the teacher puts the emphasis on very immediate events and forms of expression.

Suggested Assignments

Readings: David Riesman, "America Moves to the Right," New York Times Magazine (October 27, 1968), pp. 74ff. Also in Issues of the Seventies, Leonard Freedman ed. (Belmont, California: Wadsworth Publishing Co., 1970), pp. 513-520.

Linda Nochlin, "Why Have There Been No Great Women Artists?" in Art and Sexual Politics, Thomas B. Hess and Elizabeth C. Baker eds. (New York: Collier Books, 1971), pp. 1-44.

Harold Cruse, The Crisis of the Negro Intellectual (New York: William Morrow & Co., 1967), "Mass Media and Cultural Democracy," pp. 64-95.

Discussion and Study Questions on Readings

1. The Riesman article, written in 1968, was selected deliberately for this unit, since it represents a clear perspective on this country as it was in the late sixties and offers us a model by which we may derive perspectives on the times in which we find ourselves. In 1968 Riesman found that, despite Barry Goldwater's supposedly crushing defeat in 1964, 27 million Americans did cast very definitely right-wing votes, and that the strong showing of George Wallace in the 1968 presidential race indicated a further shift to the right. Has a right-wing trend persisted?

2. Riesman states that the United States "through most of its history has been a profoundly conservative country." Do you agree? Is it so at the moment?

3. According to Riesman, Americans tend consistently to vote against fluoridation, school bond issues, and such legislation. Why? Does this indicate right-wingism?

4. Right-wingism does not appear to go hand in hand with patriotic, fervent support of the White Hosue. In fact, Riesman says, it frequently complains that "there is no one in charge in America." Is the right aligned with the left on this matter? Or does the left tend to be more supportive of the White House?

5. In a somewhat complicated argument Riesman finds that the right has now rejected the old conservative doctrine of isolationism and openly supports American intervention in foreign affairs and that, in this, the right "is the captive of its own chauvinism." What does he mean? Do you agree?

6. Riesman is not overly complimentary to the far left, whom he cites as chanting the old refrain "America couldn't be worse." He adds: "Little do they know." To what is he referring? Is it still true that things could be far worse here? Does the left still believe the United States is essentially fascist? Do you?

7. "My own view of America is that we grow slowly more civilized, though not at a rate guaranteed to prevent catastrophe." a) Is Riesman's prophecy still valid? Have we grown more civilized since 1968? b) Are we closer to catastrophe or do we seem to be averting it?

8. In 1968 Riesman believed that much depended upon making peace in Vietnam. Has the ending of that war made that much difference in the United States?

9. What would Riesman have said about Watergate had the break-in occurred in 1968 instead of 1972?

10. Linda Nochlin adopts the predictably feminist view that no great women artists have appeared in the past because women were discouraged from striving in this field. She addresses herself vehemently toward a supposed male-chauvinist view that feminine art tends to be less bold and declarative, less heroic and exciting. Do you think the alleged male view really ever existed?

11. What, according to Nochlin, is the "great artist" myth? Have you been taught such a myth in school or elsewhere? Is it indeed one of the reasons for excluding women from even being potentially in the ranks of the great?

12. Summarize some of the true (according to the author) factors which conspired to prevent women from achieving greatness in art. Are any of them still proving to be obstacles?

13. Have women attained recognition in other art forms? If not, are we to assume that sociological repressions have existed to exclude women from all media? If so, which ones, and how do you account for such success.

14. With the liberation of women from traditional roles, with fewer and fewer barriers still standing, do you anticipate that the future will find women making contributions primarily in the arts? In politics? Business? Other areas?

15. How does Harold Cruse account for his belief that blacks Americans have retrogressed in all of the performing arts except jazz? Does the fault lie primarily with the black or white community?

16. Why does Cruse feel that the Negro intellectuals failed to see the possibilities in mass media? Is it too late?

17. What factors does Cruse cite to explain the retardation of the Black Power movement from 1929 to the present time? Nearly a decade after the publication of Cruse's book, do these factors still persist?

18. Does Cruse see the route for black liberation as lying through or around capitalism?

19. What, in your opinion, is the current status of minority

liberation movements in the United States? Are some more advanced in their cause than others?

20. The readings recommended for this unit were written several years ago. This was deliberate. It is difficult to grasp the full significance of one's very immediate present. All three writers selected are dealing, in addition, with conditions that have been in existence for a long time. It is a question of perspective. Do you know of anyone--writing, singing, painting, etc.--at the moment who, in your opinion, has attained a perspective on concurrent reality?

Classroom Exercise

1. When many of today's Americans were young, words like "racism" and "sexism" were missing from their vocabulaties. Without the labels, the conditions they describe were unknown to vast numbers; and those who recognized the conditions often had difficulty describing them and inciting others to positive action. In community or in small groups, identify conditions which you think are not being fully grasped at the moment and coin some new "isms" to define and characterize them.

2. Lecturette and discussion on the term Zeitgeist, that marvelous German coinage of the nineteenth century, referring to the soul or spirit of a particular age. Questions to consider:

   a) Does this represent a subjective feeling about a particular age? Or does the soul or spirit of an age objectively exist?

   b) Is there such a thing as an age (or era or epoch) anyway? Or is the notion, perhaps like time itself, a human means of measurement?

   In small groups, then, create a profile of the Zeitgeist of our time, whether this is construed as subjective or objective. A community sharing of profiles ought to shed considerable light on the problem.

3. Through the humanities the tone, pace, atmosphere, flavor (or what you will) of an age is keenly felt and experienced. Divide into small groups, each one focusing on one medium of artistic expression: literature, films, art, music, architecture, dance, etc. Construct a portrait of the age from this approach and then convene as a class for sharing.

4. Using Tinkertoys or other given and limited materials, have the groups create their own symbols of our age.

5. Draw on the blackboard a barbell. The weight at the left will symbolize the issues and problems carried into this age. The long handle in the middle will symbolize the age itself, and the weight at the right, the issues and problems that will be carried from this age into the future. Divide into groups, each of which is asked to fill in the barbell design as it

sees fit. It is important for the groups to establish clear time parameters so that what constitutes "This age" is understood. E.g.: 1960-1975; 1930-the present, etc.

MODULE X: POWER SYSTEMS AND THE INDIVIDUAL

Objectives:

Having completed this module, the participant will

1) be able to define and explain the major power systems in which he is likely to find himself in the present and the immediate future: the Hebrew (or family-oriented); the Roman (hierarchical - most common); the Medieval (class distinction predicated not on straight authority, as in the Roman structure, but on intrinsic concepts of "worth," "class," "one's betters" etc. which had their origins in the medieval pretense that there was a ladder of virtue or "nobility"); and the Circular or Humane (predicated on the idea that group decision-making is more effective than vesting an individual with the authority to make crucial choices)
2) have come to some kind of terms with his own feelings about the uses and abuses of power
3) have examined some negative and positive images of power in contemporary expressions selected for classroom discussions, especially as they hold portents for the future
4) have made a clear statement concerning his feelings toward the amount of power he himself will need to have as well as his ability to function in systems where his personal power is limited
5) have taken the Power Profile test provided by the instructor and made some observations concerning its implications

Overview:

Power is one of the enduring concerns of humankind, and there is little reason to suppose that the future will be any different. As a matter of fact, now that the future is beginning to give us hints of its broad outlines, we may be justified in assuming that there will be much stratification, regimentation, and super organization in order to make an over-populated, technologized society work. The purpose of this module is simply to encourage the student to begin to look at the main questions posed by the concept of power: how much power does one need? is it possible to live a happy, fulfilled life with a limited amount of power? who should decide where power resides? and so on. Since this is a humanities course, the concept is approached mainly through the images of power that have been and continue to be reflected in works of art and/or philosophy. The humanities help us to realize that the philosophy behind power systems has historical and social roots. Pericles, for example, offers a certain view of power in his Funeral Oration, Marcus Aurelius a different view in his Meditations; a medieval romance may connect the idea of earthly power to a spiritual base. A contemporary film like A Clockwork Orange may stimulate a discussion of whether the future can afford anything so luxurious as personal freedom. The point is to encourage the student to recognize that things do not necessarily have to be a certain way, that notions of power have changed and do change, and that he remains free to inquire into possibilities for the future, as well as to encourage him to make liberal use of the humanities as an index of the power systems which dominate the contemporary scene and those which may be expected to prevail tomorrow.

Suggested Assignments

Readings: Dr. Laurence J. Peter and Raymond Hull, selections from The Peter Principle (New York: Bantam Books, 1969); recommended: pp. 1-10, 19-35, 77-88, 103-114, 138-156. Note: It is not necessary to assign all of these pages. Indeed a sample chapter, together with some background from the instructor, is usually sufficient to draw an overall picture of this amusing, but highly significant, theory.

Rollo May, Power and Innocence (New York: W.W. Norton & Co., 1972), chapter 5, "The Meaning of Power."

Films: Shoot the Piano Player. Available for rental January, 1977, from Audio Brandon Films, Inc., 34 MacQuesten Parkway South, Mt. Vernon, N. Y. 10550.

All the King's Men. Available for a $22.50 rental fee from Budget Films, 4590 Santa Monica Boulevard, Los Angeles, California.

Discussion and Study Questions on Readings, Films, and The Power Profile Test

1. What started Dr. Peter on the trail which eventually led to the formulation of his principle? Have you had a similar experience with a different power structure? Explain.

2. What exactly is the Peter Principle? Are you in agreement with it? Can you add to it?

3. Does the Principle operate more intensely in certain kinds of power structures than in others?

4. Assuming for the moment that the Peter Principle is a valid theory concerning the effect of power structures on individual efficiency (and, ultimately, on the individual's capacity for finding joy and satisfaction in his work), is there any hope for evading its clutches?

5. Is there an alternative to the current system of trying to smooth out the kinks in any organization by "kicking" incompetents upstairs? (That is, aside from the inhumane practice of actually kicking them out?)

6. In what way do the super-competent and the super-incompetent suffer the same fate? Why is this? Can anything be done about it?

7. What is a "lateral arabesque"? Mention some notable hierarchies in the United States in which this kind of maneuver is common. Show how.

8. Peter has coined many deliciously amusing yet apt phrases, such as "compulsive incompetence," "structurophilia," and "edifice complex." Can you add one or two new phrases which will shed even more light on the way in which power systems operate (or fail to operate)?

9. Rollo May defines power as "the ability to cause or prevent change." In the popular mind, this ability is identified with force. Are there areas of human behavior in which power may operate but in which force may play little or no part?

10. How much of your integrity as a person seems to you to depend on your use of power?

11. Among intellectuals today the use of power is often held suspect. Intellectuals tend to renounce power in favor of "influence." Does this seem to you a sound distinction? Or is influence another form of power?

12. In the classroom, do you feel that your professor, who presumably relies on influence, actually exercises power over you? Are grades an instrument of power? If so, whose?

13. Rollo May describes five types of power that are present in each of us: exploitative, manipulative, competitive, nutrient, and integrative. The proportions in which these powers are used shift and alter in a variety of situations. Generally speaking, however, do you find yourself exhibiting one type more than the others?

14. Is the problem of power proportions essentially a moral one?

15. Power and love are traditionally cited as opposites. Do you agree? Can two people who love each other avoid the use of power?

16. Do you believe the parent who exercises little or no power makes the best parent? a) Was too much or too little power exercised in your family as you were growing up? b) How has that experience affected your present attitude toward the uses of power?

17. The hero of Shoot the Piano Player wants nothing more than to live a simple life, playing his piano and avoiding involvements. Is there a parallel in your own life to his piano playing? How successful are you in staying out of trouble?

18. A possible theme of Shoot the Piano Player is the painful conclusion that one must either seize power over others or be somebody's victim. Do you agree? Is a middle way possible, one in which you maintain your own integrity while not forcing anyone else to do as you do or say?

19. Does any character in Shoot the Piano Player seem to emerge on top? If so, which one, and why? If no character seems to be on the winning side, what comment is the film making?

20. The real-life prototype of Willie Stark in All the King's Men was Hughie Long of Louisiana. Does this fact tend to date the film? Or are there applications to some politicians of today?

21. Is the film saying that power inevitably corrupts? Or do you think Willie Stark had the potential to become a tyrant?

22. Why do the people around Willie stay so loyal to him? Are they concerned about the man? If so, why? What's in it for them?

23. Does any character in *All the King's Men* appear to survive the tragedy? If so, which one? Is there a statement in this? If no one survives, is there a statement in *that*?

24. Those who score above 100 in the Power Profile test are supposedly quite self-sufficient. Is there a danger in being *too* self-sufficient? Is it good to depend to some extent upon powerful others? If so, to what extent? And what kind of others?

25. Did the test give you some insights into areas of your own personality and behavior that you would like to improve upon? If so, which ones? How will you go about doing it? If not, do you question the point of the test? Its ability to draw a true power profile of you? Give your reasons.

Classroom Exercises

1. It is a presidential election year. The entire class has convened for the purpose of mapping out a political platform for the party challenging the incumbents. One of the burning issues is (as usual) corruption in high places and the insidious growth of federal bureaucracy.

   Divide into small caucus groups. Each is assigned the task of coming up with a platform that, if implemented, would drastically minimize, or even totally dissolve, federal bureaucracy. Emphasis should be on imaginativeness combined with feasibility (assuming the two do not prove mutually exclusive).

   Allow time for sharing of findings in community. It may be that the results will seem significant enough to devote all or part of the next hour to discussing them.

2. Preliminary discussion of the four kinds of power structures cited in the unit objectives:

   a) Hebrew - A hierarchy sanctioned by the traditional importance ascribed to the family as a social unit. In this, the father generally wields the greatest amount of power, the mother second, and then the children in order of sex (males first, of course) and age.

   b) Roman - A hierarchy sanctioned by the traditional human sense of inferiority: that is, people at the top are usually thought of as somehow belonging there. Most people are content to stay in their place, relieving tension by complaining about corruption in high places but doing nothing about it. The people at the top, imbued with the spirit of the myth, tend to distrust everyone below them and to assume that surveillance is necessary or nothing will get done. (The essential power structure of all institutions.)

c) Medieval- A hierarchy sanctioned by traditional notions of good, better, and inferior, used as labels to define people. This mythology has been imposed upon, and usually accepted by, ethnic minorities in the past.

d) Humane - A theoretical power structure, which respects the efficiency of group decision-making and in which those invested with power (for whatever reason) willingly surrender more of it than they have to.

In small groups, determine strategies for avoiding excesses in the first three structures and ways in which the Humane model might work (or reasons that it could never work).

3. Spend about ten minutes at the beginning of one hour. Draw your life line in terms of the power systems which control you either completely or partially. Project this line into the future, so that one who knew your symbols could tell at a glance how you hope to stand with respect to these systems.

   Pair off, and share life lines.

4. In small groups, devise a plan of governance for a future society which will minimize federal power and maximize the personal freedom of the individual. Each group should be prepared to offer its design to the community during the next hour and to defend it against criticism. Some questions to anticipate: How could such a society hope to function? What assumptions about human nature are being made? Are they justifiable? If such a society could not exist at the moment, what steps could be taken to bring it about?

POWER POTENTIAL TEST

It is important to recognize that, while a score of 125 would suggest a person with strong power needs and a score of 25, quite the reverse, there is no good or bad in the matter. The test simply brings to light some things each of us ought to know about himself. It is an interesting classroom exercise. If time allows, the instructor could ask the class to contribute other statements which might elicit further information regarding power.

Indicate an appropriate number, from 1, which means seldom or never, to 5, which means almost always. Place the number in the space provided, and then total up all of your responses.

1. Whenever I enter a crowded room, I feel very sure of myself. _____
2. I am very much at ease when speaking or performing in front of people. _____
3. When people are trying to decide what to do for the evening, I usually end up making the decision. _____
4. When I make up my mind to do something, I do my utmost to see it through. _____
5. I am quick to admit to and act upon sexual desires. _____
6. I have a strong need to excel in everything I do. _____
7. It doesn't matter if others are talking about me behind my back. _____
8. I dress to please myself. _____
9. If you don't like me, I feel that's your problem. _____
10. I usually detect the signs of a fading attraction long before the other person does. _____
11. I am usually the one who takes the first step in breaking up a relationship. _____
12. I need recognition for my strong points. _____
13. I like my living quarters to be as neat and clean as possible. _____
14. I do not resent it in the least when I am not invited to parties that everyone else seems to be attending. _____
15. I dislike being spontaneous; I need planning and organization before I do anything. _____

16. I feel that I am pretty much in control of my life. ______

17. I seldom complain about anything unless I am quite prepared to do something about it. ______

18. I become deeply involved in political and national problems. ______

19. The threat of a depression, unemployment, and food shortages for the world disturbs me greatly. ______

20. It bothers me when I see books I have not read or fail to understand a complex idea someone is trying to explain to me. ______

21. I dislike getting drunk or high or in any fashion losing my grip on reality. ______

22. I drive aggressively. ______

23. I am extremely possessive when it comes to intimate relationships. ______

24. I am unhappy when I feel that close friends are getting privileges or advantages unavailable to me. ______

25. It seems that I am always the one doing the talking. ______

MODULE XI: RELIGION AND THE FUTURE

Objectives:

Having completed this module, the participant will

1) have demonstrated an awareness of key answers provided by major religions to questions on the origin and purpose of human life

2) have considered whether the religious answers are meaningful given the tasks facing science today and in the foreseeable future

3) have considered whether the scientific approach to life is sufficient or will prove sufficient in the future

Overview:

Like the other modules in this series, this one hopes to do no more than to stimulate active interest in this case, in the significance, function, and viability of religion in the contemporary scene and the immediate future. It is obvious that one cannot think about the past and its contributions to the present without touching upon the religious dimension; and, if we agree that the past-present awareness is essential to the way we approach the future, then we probably need to think about religion and eventually to make a conscious choice between three possible alternatives: one, retaining the religious dimension on the level of either faith or ritual worship; two, abandoning it altogether and accepting the scientific view of life; or three, separating the domains of science and religion and recognizing that there may be room for both in the future. The instructor will be provided with a number of suggested approaches here, with a recommendation that he adopt the case study method, whereby important elements of the issue stem from a consideration of specific instances: e.g. milestone events in the historic struggle between science and religion (Galileo and the Pope, the Scopes Trial, recent interest

Suggested Assignments

Readings: Sigmund Freud, *The Future of an Illusion* (New York: Liveright Publishing Corp., 1928).

Rev. William G. Pollard and Edward C. Wells, "The Physical Sciences" in *Space-Age Christianity* (New York: Morehouse-Barlow, 1963), pp. 25-58.

Discussion and Study Questions on Assigned Readings

1. Freud comes right out and says that religion is an illusion, science is not. While it would be hard to deny to science its right to make mighty claims concerning its methods, results, and success in defining reality in measurable terms, is "illusion" altogether an acceptable means of defining religion?

2. Even if one were to accept Freud's use of "illusion" (that is, in the context of science, which repres[illegible]r Freud the only meaningful way of talking about reality), can it be said that illusion has no place in human life?

3. Most clergymen and religious philosophers would object to Freud's term "illusion" and the sense in which it is used. Does this suggest the crucial importance of establishing religion on some *other* ground? Is it the same ground upon which science is built? In other words, does the "acceptability" of religious beliefs depend upon a defensible relationship to reality?

4. Freud separates people into two categories: those who cannot operate without religious belief and those who put all of their trust in science. Excluding for the moment the vast numbers who must occupy a middleground and assuming that *only* Freud's categories exist, to which area would you say that the majority of people belong?

5. William James, an American psychologist whose theories preceded Freud's by several decades, argues that religion can be true for some and not for others and that psychological *effect*, not absolute validity, is the key factor. Do you agree? If religion should indeed turn out to be predicated upon illusion, is it better for people to face the truth rather than to depend upon something non-existent?

6. Pollard and Wells defend the continuing need for religion in the future by saying that the failure of people to respond to a reality (in this case the religious reality) does not make it disappear. "That which is, does not cease to be simply because people cease to believe in it." Comment on this argument. Is it the strongest possible case that can be made for religion in the future?

7. What, according to the authors, are the limitations of science? Do you agree? Are there other limitations not cited? Does the presence of possible limitations make a stronger case for religion?

8. Summarize the point of the fable of Flatland relative to the subject under discussion. Does it seem to you to present an apt analogy?

9. The authors point to a growing disenchantment with science and technology and a growing interest in matters spiritual, even supernatural. Do you find this still to be the case? Do you think spiritualism in its various forms will be a part of life in the future?

10. Exponents of religion often focus on the problem of moral values (or the lack of them) in a purely technological society. They warn of the increase of crime and violence owing to the disappearance of religious instruction in the home and/or the schools. Are these fears well founded? Is religion the best possible foundation for moral values?

Classroom Exercises

1. It is almost impossible to entertain thoughts of religion or participate in a discussion about it without referring to God. For the vast majority of people religion and God are virtually synonymous. But at the same time it is undeniable that there exists a bewildering array of definitions and concepts. Bitter arguments concerning God could be avoided if participants took the time and trouble to inform each other of the way in which each of them imagines, conceives of, and responds to--God.

   Divide into small groups. Using Tinkertoys or Lincoln Logs or any given set of materials, construct a symbolic representation of God which can be shared later with the entire community.

   This is an excellent exercise for bringing to the surface disparities in the understanding of God.

2. In small groups, discuss ways of comprehending and defining God and the characteristics of God. Next to each mode of defining or each characteristic, indicate the various sources of information on the subject recalled by the group. Combine the most commonly cited into a group list and then rank order the sources from most agreed-upon to least agreed-upon reliability. Community sharing of the results is usually lively, enlightening, and provocative.

3. Since the entire course is built around the idea of the future, it would be a good idea to design, either in community or in groups, some sort of ideal future society with the emphasis on the role, or lack of it, of religion. Some important considerations:

   a) If there is religion in this society, will there also be God?

   b) If there is God, will there also be religion?

   c) Will there be a Bible? If so, which one? If not, why?

d) What will be the relationship between the schools and religion? Between science and religion?

e) What forms of religious worship will be retained? Which will be replaced? By what?

4. Divide into small groups. Again the task is to design the ideal future society, with emphasis on religion. But the approach here is to have each group create the design with a different "given." Some possibilities:

   a) Religion will be retained as an institution.

   b) Religion will not be an institution, but a life style.

   c) Religion will disappear, but God will remain.

   d) Both God and religion will disappear.

5. In small groups, discuss and list those aspects of human life, past and present, which exist because of religion/God. (Examples: cathedrals, musical works, paintings, literature, certain power structures, philosophical systems.) Indicate the difference in these areas which would be made in a religionless future.

MODULE XII: FREEDOM, MORAL PHILOSOPHY, AND THE FUTURE

Objectives:

Having completed this module, the participant will

1) have considered the important question of how human freedom and moral responsibility are related
2) have considered some possible conditions of life in the future relative to the question posed in #1 above
3) have considered a definition of "freedom" relative to these conditions
4) have considered whether "freedom" has indeed a true referent in the real world (that is, the non-language world)
5) have considered some alternatives to the mass control of human conduct through behavioral means

Overview:

The module begins with a brief consideration of the fact that for the longest time moral philosophy has necessarily been involved with the issue of freedom. Though the Greeks do not seem to use the word very much, if at all, the implication behind Plato's and Aristotle's morality is that a rational choice among alternatives is possible and dependent upon one's value system. St. Augustine was really the first philosopher to focus on the question, and he has been accused of having invented the concept of human freedom in order to spare God the embarrassment to which the idea of predestination can certainly lead. The instructor will be provided with a list of suggested case studies involving the freedom and moral responsibility matter, and any one of these will easily bring the class face to face with two of the key issues of the past, present, and future: is man indeed free? and, if he is, does moral responsibility come naturally and easily to him? These in turn will immediately suggest a key problem the future must face: is behaviorism the logical answer? Among the suggested readings will be selections from Walden Two and Beyond Freedom and Dignity, as well as from A Clockwork Orange, Sartre's essay "Existentialism is a Humanism," and perhaps a political piece such as Roosevelt's second Inauguration Address, to help the students confront the political use of the word "freedom."

Suggested Assignments

Readings: Franklin D. Roosevelt, "Second Inaugural Address - Washington, D.C., January 20, 1937." (Generally available; appears in numerous anthologies of public addresses and of American writings.)

B.F. Skinner, selections from *Beyond Freedom and Dignity* (New York: Alfred A. Knopf, 1971) - esp. chps. 1-3.

Discussion and Study Questions on Readings

1. A reading of Roosevelt's Second Inaugural Address cannot help to raise once more the question of how "we" elect our presidents and whether a better system could not be devised. The issue does not narrow itself down to a matter of popular versus electoral voting. It goes much deeper than that. What seems to you to be the fundamental nature of the issue?

2. When presidential candidates speak of freedom and individual rights, are they forgetful of the fact that the people they are addressing are given only a limited kind of choice of candidates and issues? Or is it that no better system has suggested itself?

3. Roosevelt mentions at one point that the federal government is an "instrument" for solving the problems of a highly complex civilization, referring to the government as a response to the people's recognition of their needs. Is this view of the process entirely accurate? Do the people respond to a need by erecting their government? Or does the government often tell the people what needs it is meeting? Which is the logical process? The desirable process?

4. Without government, Roosevelt says, "we had been unable to create those moral controls over the services of science which are necessary to make science a useful servant instead of a ruthless master of mankind." It is ironic to look back at these words, spoken in 1937, in view of the dramatic events at Hieroshima and Nagasaki that would take place eight years later; for, as it turns out, it was Roosevelt who made the agonizing decision to build the atomic bomb. Does this decision seem to be within the province of a government seeking moral controls over science for humane ends? Suppose the government were not able to exercise such controls?

5. We speak less of nuclear warfare nowadays and more of nuclear power and the need to find alternate sources of energy. Many nuclear physicists deplore the intervention of evironmentalists, who often boast of strong legislative lobbies. Should nuclear power plants exist at all? If your answer is no, by what right would existence be denied to them? If your answer is yes, do you think they should be controlled by the governement? Science? The people?

6. As briefly as possible: what does Skinner mean by a "technology of behavior." Why is it necessary? What does he think will happen without it?

7. From your reading, in Skinner you should be able to figure out what the title of his book means. Do you agree with its premise?

8. Why has the issue of human freedom always seemed so important to man? Why has man traditionally gleaned a more intense feeling of dignity from the thought that his behavior is not caused by anything except something he likes to call free will?

9. If indeed it is the case that our behavior is controlled by a variety of forces, does it seem unreasonable to suggest that it be scientifically controlled toward desirable human ends?

10. Is Skinner "against" the idea of human freedom? Is he saying that, since we are conditioned by a variety of forces, freedom is a myth and we ought to address ourselves to more realistic goals?

11. Do you agree that dignity and credit go hand in hand? That what we are really seeking is praise and it has to be tied in with an apparent absence of control? If so, can it be said that we are controlled by the need for praise?

12. Skinner places a great deal of importance on environment as the main factor in causing behavior. He believes a change in environment will produce an instant change in behavior. What obvious direction for psychology is suggested here? Do you think it will be taken? Do you hope it will?

13. In your opinion, is moral responsibility for one's behavior tied in with the apparent absence of controls? If so and if Skinner's general beliefs are accurate, is anyone responsible for anything? If not, then how is responsibility to be defined?

Classroom Exercises

1. In small groups, make a list of every major agency exerting control over you and, next to each, an assessment of the extent to which it determines attitudes, values, and behavior. Examples: the family, the school, peer groups. Try to find other agancies we usually don't think about, such as restaurant lay-outs (whether a doorman parks the car, whether the sign is popularly large or fashionably small, whether the menu is printed or handwritten etc.). Rank order the agencies from most to least dispensable: that is, which ones could we not eliminate without changing our entire nature as human beings? Allow time for community summary of findings.

2. Take two key terms from Skinner: punishment and credit. These are prime controlling factors. We do things to avoid punishment or receive credit. In small groups, devise a classroom assignment

which will not be graded, failure to do which will incur no penalty, and the successful performance of which will receive no reward of any kind. Present each assignment before the community for discussion. Which would it be willing to do? Why? If the answer is none, what have we learned? Must things stay as they are? Is there a way to minimize the importance in human life of punishment and credit?

3. In community or small groups, devise a college curriculum which will operate only in terms of freedom and dignity. There shall be no controls, except minimum legal ones to guarantee the preservation of life and property. What studies will it include? What kind of person will graduate from this program? Would he be able to live in our society?

4. Divide into small groups. Each one becomes a political party. It should have a name and a philosophy of governing a future society whose goal is maximum freedom for the individual and minimal government controls. Each party is to nominate one of its members as the presidential candidate, who will at the appointed time make a brief statement to the entire community, allowing time to answer a few questions. When the presentations are finished, the class can vote for the next president. It may be necessary to hold off processing the exercise until the next class, because the cynical laughter generated by the exercise ought to be dealt with. If people really believe government controls cannot be minimized, does this mean they have surrendered all claims to freedom? Or, if cynicism does not develop and some serious possibilities are brought forth, discuss the prospects for implementing them.

MODULE XIII: THE FINE ARTS AND THE FUTURE

Objectives:

Having completed this module, the participant will

1) have become cognizant of one or two new movements in the fine arts: their major exponents, contributions, and avowed purposes
2) have glimpsed the possibility that one can develop a tolerance toward unfamiliar visual experiences
3) be able to make one or two predictions about future trends in the fine arts
4) be able to state how he thinks the fine arts will function in the world he will be inhabiting tomorrow

Overview:

If one ideal behind humanistic studies is the enlightened individual freely (or nearly so) choosing his own destiny, surely another is that the humane disciplines represent a major avenue to such enlightenment: the arts, for the emotional release they make possible; and the intellectual disciplines, for their power to expand the mind's capacity for rational thought. Whether the humanities really do what has been claimed and whether indeed rational thought and the catharsis provided by the arts have any bearing on human freedom at all are matters continually subject to serious debate. But time is running out as far as preparation for the future is concerned, and it is essential to carry at least some faith in the humanities into the future. Even if freedom is a dream invented by humanists, the humanities will continue to remind us of the ideal and/or to offer us consolation if the ideal appears more and more unreachable. The next three modules focus on some of the things that are happening right now in the arts, hoping to create within the student a tolerance toward "unfamiliar looking and sounding" humanities. However it may have happened, the contemporary and no doubt future artist is attempting to exercise his own freedom of choice, and one way he does it is to boycott traditional forms. He has done it, of course, at the very moment when we need to convince everyone that the humanities will be their staunchest ally in an uncertain future. Hence what we have to do is to kindle the spark of friendship and then hope for an alliance later. We have to help the student recognize that he and the contemporary artist are both fighting the same battle: to realize and be themselves in a rapidly changing world. Computer art, electronic music, the use of light and laser, the total absence of direct relevance to the world as we know it - the most radically different kinds of art will be recommended for presentation and discussion. It is surely a disservice to those who will occupy the future not to provide the shock now that may make all the difference then.

In this first module the student is introduced to recent and foreseeable trends in the fine arts; especially pop art, environmental and computer art, videotape, and performance as art.

Suggested Assignments

Readings: "Face of the Land," Time (July 5, 1976), pp. 78-80.

Gerrit Henry, "The Artist and the Face: a Modern American Sampling," Art in America (January - February, 1975), pp. 34-41. (This includes the Elaine de Kooning interviews with contemporary painters.)

Note: It is probably enough for the instructor to bring this material to class and to read excerpts. Wherever possible, slides of artists referred to and others that are available should be used.

Films: "Kienholz on Exhibit" (Comtemporary Films, 1221 Avenue of the Americas, New York, N.Y., 10020. Rental $15.00)

"Jack Levine" (Comtemporary Films. Rental $15.00)

computer art

"Binary Bit Patterns" (Pyramid Films, Box 1048, Santa Monica, California 90406. Rental $10.00)

"Experiments in Motion Graphics" (Pyramid Films. Rental $15.00)

"Mosaic - Mosaique" (International Film Bureau Inc., 332 S. Michigan Avenue, Chicago, Illinois 60604. Rental $6.00)

Discussion and Study Questions on Subject/Readings/Films

1. The Time article indicated what a number of prominent American artists did to observe the Bicentennial of this country's origins: namely, to travel about the United States and react in some way, either positively or negatively, to American landscapes. Hopefully this journey would incite a revival of interest in such things. Surely it can be said that the landscape as an art form suffered a major decline during the first three quarters of this century. Why do you suppose this happened?

2. Can there possibly be any relationships among the decline of landscape painting, a waning of concern for landscapes in themselves, and the rapid spread of pollution?

3. What do we mean by "landscape" in real life? Is every piece of natural scenery a landscape? Why do you suppose an artist singles out a particular scene to paint?

4. Is the interest in American landscapes temporary? Triggered by bicentennial fever? Is there real motivation for a revival of interest in the countryside?

5. Much of the art of the past decade can be considered flat, hard, and mechanical (e.g. Frank Stella's highly planned, geometrically perfect but essentially unemotional designs). There are indications that we are now experiencing a revival of "painterly" characteristics: that is, the non-geometrical brushstroke, the attribution of importance to drawing skills, and the attempt to reproduce landscapes and faces realistically. Do you feel this constitutes a return to "real' painting? To what do you attribute the swinging back of the pendulum?

6. Portraiture, the art of capturing human beings on canvas, went into as much of a decline as the landscape during earlier decades of this century, in favor of pure abstraction. What was the reason for the decline? Why may the trend be reversing itself?

7. Elaine de Kooning's description of how the artist goes about doing a portrait suggests a reaching out from the artist to the subject. The abstractionists of earlier decades were often looked upon as being consciously alienated from society - and therefore from the external subject - in favor of a total immersion in their own inner life. Is there reason to suppose we are moving away from the "Age of Alienation"?

8. Kienholz, whose sculptures/assemblages/installations were considered important during the 60s, may now be dated. Why is this a possibility? Why is he still significant?

9. As you watch Jack Levine at work, do you have the feeling that he is dedicated and inspired? Or calculating and unfeeling? In any case, may an artist approach his work with a careful, precise sense of his craft and still be an artist?

10. Assuming that computer art can be classified as art of some kind, who should receive the credit? The inventor of the machine or the person who punches the buttons? Does it matter?

11. Is computer art limited? Do you agree with the critics who argue that it has already gone as far as it can go? That, if you have seen one computer art film, you have just about seen them all?

Classroom Exercises

1. Architects have usually had as a central concern a synthesis of the functional and the aesthetic. A town, a building, or a complex ought to do efficiently whatever it is designed for, but it must also appeal to the user's sense of the beautiful. Unfortunately the balance is not always maintained.

   In small groups, each supplied with a large piece of newsprint and magic markers or crayons, design a city of the future in which the synthesis is perfect, in which the aesthetic in never sacrificed in the interest of the functional.

2. Spend twenty minutes at the start of the hour designing your own home. The emphasis is not on drawing skill, but on your creativity. Think about how you might best project yourself into space. What sort of environment would best suit you? You can be as impractical as you want. Your house has no budget limit, nor is your plan bounded by what technology is currently able to produce.

   Pair off and share.

3. Since a great deal of the art of today, and no doubt of the immediate future, is called "performance as art" in that it involves the artist in the process of doing something, the class can spend an enjoyable and enlightening hour by actually engaging in producing art. Emphasis should be on the creation of unfamiliar and unexpected visual (combined perhaps with hearing and tactile) experiences. Some suggestions:

   a) Make drawings on Super 8 leader tape and then run it through a projector.

   b) Gather up some old, discarded slides and clean them off with bleach. When they are perfectly clear, fix them up with all manner of materials: glue, sugar, scotch tape, salt, melted wax, fabrics etc. Run them through a slide projector with perhaps some electronic music in the background.

4. One way of insuring the survival of the fine arts in the future is to give them a strong community base. You can start off by encircling the room with butcher's wrapping paper and creating a community mural.

5. Create pop art. First look at some typical slides: Andy Warhol's soup cans, Roy Lichtenstein's comic strip paintings, or Klaes Oldenburg's soft sculptures (eggbeater, toilet, cigarette butts, ashtray etc.).

   Divide into small groups, each of which is asked to create a piece of pop art around a familiar consumer item.

   After community sharing, discuss pop art. What is it all about? Is it really art?

6. Show slides of Kristo's environmental works, such as his curtain-draped canyon (which is also an example of art as performance). In community discussion, determine whether this sort of thing can be considered as still belonging to the domain of art. Is there a point beyond which an endeavor ceases to be art?

   A nice adjunct to the discussion is this statement by avant-gardist Robert Thiele: "Art is what the artist does." Who decides when or why any given person deserves to be called an artist?

7. Video art is one of our newest forms of expression, but relatively few people have had an opportunity to witness it.

One major exponent is Eric Martin, Director of the Media Center at Harvard University, who tells of a student project. Holding a video camera in his hand, the young man attempted free passage through a prominent, and mammoth, Boston corporation. He met with resistance at every turn. Doors were slammed in his face, and eventually a number of people were chasing him. The idea was to use videotape to capture on-the-spot experiences, designed around a central theme - in this case, No!

Divide into small groups. Propose a list of video projects. This assignment could even be combined with kinetic sculpture (also a contemporary art form) by having the groups actually pretend to be videotaping certain events.

MODULE XIV: MUSIC AND THE FUTURE

Objectives:

Having completed this module, the participant will

1) have heard some sounds that may have been totally foreign to him
2) have listened attentively and tolerantly, allowing these sounds to state their case to him
3) be able to identify some key trends in the new music together with their major exponents
4) be able to use comfortably a number of new terms like synesthesia, sprech-stimmer, and "non-music"
5) have developed some ideas concerning the nature and function of music in the future he will inhabit

Overview:

This module continues in the forward-looking direction of the preceding one, focusing on recent and foreseeable trends in what is still called concert or "serious" music, though it is hoped that traditional fine distinctions between what is serious and what is popular in music can be overlooked in favor of creating a better awareness on the student's part of what is really happening in music as important expression. Had this course been developed ten years ago, for example, it would have been unthinkable to leave out the Beatles; and at the moment it seems the height of snobbishness to pretend that rock in its many categories is not important expression. At the same time, it is unadvisable to spend the entire week on rock, for, if anything is a sure bet, it is that the students are familiar with the sound of rock. It is recommended that the instructor make parallels between the less familiar and the more familiar whenever appropriate. The bulk of the module should center around electronic music and the "non-music" of Schoenberg, Cage, and Bario - or such exponents of today's and tomorrow's music as the instructor may prefer.

Suggested Assignments

Films: "New Sounds in Music" (Churchill Films, 662 N. Robertson Boulevard, Los Angeles, CA 90069.)

"Discovering Jazz" (BFA) Rental $15.00.

"American Music: From Folk to Jazz to Pop" (Contemporary Films, 1221 Avenue of the Americas, New York, N.Y. 10020. Rental $25.00)

"Discovering Electronic Music" (BFA Educational Media, 2211 Michigan Avenue, P.O. Box 1795, Santa Monica, CA 90406)

Listening:

Satie Debussy	pioneers during the collapse of musical tonality
Bartok Ives Partch	exponents of quarter tones
Schoenberg Webern Berg	exponents of the twelve-tone scale
Stravinsky Orff	exponents of static rhythmic activity
John Cage	"non-music"
Edgar Varese	noise instruments
Stockhausen Boulez Shuller Foss	electronic music

Note: It is inadvisable to assign readings when time in class can be put to better use by playing and discussing the new music. But for a good background on where music may be going, the following article is recommended: Rodney J. Peyton, "The Music of Futurism: Concerts and Polemics," Musical Quarterly (January, 1976).

Discussion Questions

1. When the average listener speaks about "melody," what is he likely to mean? From what does this understanding of melody derive?

2. Is it possible for there to be more than one kind of melody? Attempt the broadest possible definition.

3. List as many reasons as you can think of that so-called concert or serious music of the present has limited appeal.

4. Despite the recognition by critics of the fact that serious concert music does not draw huge audiences, many believe it is not as widely separated from certain forms of pop music as concert music was in the past. Can you think of some reasons for the narrowing of the gap?

5. It is another common critical belief that music since 1945 has become the truly representative music of the twentieth century. a) To what kind of music are they referring? b) Why do they cite 1945 as the crucial turning point?

6. Stravinsky was once so radical that some performances of his works were met with jeers and taunts. Does it seem to you that the Stravinsky sound is less radical now than it once seemed?

7. Investigate the following terms: synesthesia, sprechstimmer, "non-music."

8. Despite the musical revolution taking place, it is also true that our era is witnessing a tremendous revival of composers like Vivaldi and Bach. Why is this the case?

9. Summarize the influence of electronics on music.

10. Do you believe music in the future will go back to more traditional modes? Or will it be drastically different--that is, more radical--than the music of today?

Classroom Exercises

1. During the first hour divide into small groups. Assign to each group the task of planning a brief presentation for the second or third hour. This should be a dramatization of how music might be integrated into American life styles of the future so as to provide maximum benefits. The purpose of the preliminary meeting is for group members to decide a) how music currently enters into the life styles of Americans; b) what improvements could be made; and c) how to present the findings to the community in a brief yet imaginative fashion. A rigid time limit should be imposed, and groups should be encouraged to use whatever audio-visual techniques are available.

2. Divide into small groups. Then present the "as if" conditions under which the community is now living. It is the future. Society is highly "technologized." The humanities have disappeared because of a government ordinance forbidding the expenditure of energy upon time-consuming, work-retarding, socially-alienating activities, such as reading, creative writing, and listening to music. The assignment is for each group to determine what would be missing if music, in particular, no longer existed. It is interesting to consider the case of

children newly born into such a society, children who would not be allowed to hear even the work "music." Would they be conscious of something missing in their lives? Even if they were not conscious of a gap, would there be one?

3. An entire class could well be devoted to the presentation and discussion of the musical theories of John Cage. Recordings by Mr. Cage are profusely availabe, but far more mileage is gained simply by bringing into class a random sampling of the composer's work. Central to the discussion which follows should be Cage's idea that, since music is sound and noise is sound, no sort of noise can be excluded from music's domain.

Further suggestion: augment the Cage-induced controversy which always develops with a few excerpts from Edgar Varese, whose work makes liberal use of noise instruments like sirens and airplane propellers.

The inevitable question "Is this music?" can be followed with the inevitable answer-question "Why not?"

Followed by another question "What should music be?"

And, of course "Why only this?"

MODULE XV: DRAMA, FILM, AND THE FUTURE

Objectives:

Having completed this module, the participant will

1) have become familiar with important personalities and their contributions to the new theatre and film
2) have acquired some recognition of trends in drama and film in the foreseeable future
3) have developed a tolerance for non-verisimilitude and, in some cases, non-meaning in the "serious" media of dramatic expression
4) have considered the function of "serious" drama and film in the future he will inhabit
5) have recognized that the sole purpose of films is not popular entertainment but that films can be legitimate works of art in their own right

Overview:

This module focuses on the kind of films and theatre which may be completely alien to the present life style of the average student: in some cases, because no theatres are available for either live stage plays or the serious art film. First, the absurdist movement will be introduced through whatever means are available - preferably through the Burgess Meredith-Zero Mostel film of Waiting for Godot. Second, the student will discover something about visionary film-makers like John Whitney and Stan Vanderbeek, who use computers, new lenses, and strange editing methods to do something that is not easily named or defined, but which nonetheless strongly suggests the future.

Suggested Assignments

Reading: Gene Youngblood, selections from *Expanded Cinema* (New York: E.P. Dutton & Co., 1970), pp. 15-35, 59-65, 207-256.

Note: Youngblood certainly has a vision of the cinematic future, and, if possible, these selections should be made available to classes. But the unit will work just as well with a summary presented by the instructor, who may want to spend more class time showing and talking about some actual futuristic films.

Films: "The Eye Hears and the Ear Sees" (International Film Bureau Inc. 332 S. Michigan Avenue, Chicago, Ill. 60604. Rental $45.00). A presentation of the film visions and techniques of Norman McLaren, cinema futurist.

"The Shape of Films to Come" (Contemporary Films, 1221 Avenue of the Americas, New York, N.Y. 10020. Rental $20.00). A short anthology introducing the viewer to the new filmmakers, such as Stan Vanderbeek.

"Starlight" (Pyramid Films, Box 1048, Santa Monica, California 90406. Rental $10.00). A highly unusual abstract film, photographed through unique lenses and put together by avant-garde editing processes.

"Waiting for Godot" (Grove Press Cinema 16, 33 E. 11th St., New York, N.Y. 10003). An excellent cinema translation of the play, with Zero Mostel and Burgess Meredith as the hopeless tramps in the park.

Discussion and Study Questions on Subject/Readings/Films

1. Buckminster Fuller's introduction to Youngblood's book makes the point that, for man, the universe is made up of nouns, whereas science has demonstrated that it is actually made up of events. What does this point have to do with the art of the cinema?

2. Youngblood is negative about commercial entertainment. What is his primary charge against it? Do you agree? Is it as harmful as Youngblood suggests?

3. What are your current tastes in films? Do you tend to seek out box-office smash hits? "Arty" films? (What are they?) Foreign-made films? Or do you find yourself staying away from movies altogether? Why?

4. Explain what Youngblood means by "entropy" as this term applies to the cinema medium. How would it be possible for the cinema to serve as "feedback"?

5. "All art is experimental, or it isn't art." Explain what Youngblood means. Do you agree with him?

6. Entropic entertainment, if Youngblood's thesis is accurate, can be said to reinforce the audience's sterotyped notions about themselves. Does entropy explain racism and sexism in the movies? Or have racism and sexism disappeared?

7. Explain as simply as possible the process called "motion graphics."

8. Since computer films lack plot and character, do they possess entertainment value? Is it necessary to redefine the term "entertainment"?

9. In your opinion will computer films of the future prove to be avant-garde and experimental, conversation pieces of intellectuals and film-art fanatics? Or do they have mass media potential?

10. Since the creator of computer films is limited by what his medium can and cannot do, does it seem that the medium can ever really be a vehicle for the communication of real and complex human feelings? Or can it be said that any artist is limited by the medium, but makes it do what he wishes anyway?

11. John Whitney, today's outstanding creator of computer films, has more than passing interest in Eastern philosophy. Is this a coincidence?

12. Some computer films produce a sense of vertigo within the viewer. One is not recommended for those with a tendency toward epilepsy. Can something that is potentially dangerous be considered art?

13. What can McLaren possibly mean when he says he wants to help the eye hear what the ear sees? How can this goal be translated into a philosophy of film-making?

14. From your viewing of "The Shape of Films to Come" does it seem that many of the new film-makers are deliberately being experimental for the sake of not doing what has already been done successfully? Even if this were the case, can art proceed from such motives?

15. Explain the cinematic goals and techniques of Stan Vanderbeek. Do you think his name will ever be a household word?

16. Waiting for Godot is considered the outstanding work of a theatrical movement some critics have labeled absurdism. Setting aside for the moment the widespread objections to the term and assuming it to be applicable to Godot, try to come up with as precise a definition as you can.

17. Does Godot represent something? Or nothing?

18. One critic has said that the play is about waiting itself. What might this mean?

19. Waiting for Godot had its American premiere in Miami, where it was poorly received, only to attain considerable notoriety as a

result of a standing ovation given to it by the inmates of San Quention prison. Is there anything in the play that could explain its success in a prison?

20. Even though Godot has characters, as in traditional dramas, and a semblance of a plot, notwithstanding its vague direction, its lack of appeal to general audiences seems to suggest that it is quite removed from the popular dramatic tradition. a) What are the major characteristics of that tradition? b) In what ways - other than in its lack of a strong plot - does Godot violate it?

Classroom Exercises

1. Divide into small groups. Each is assigned the task of outlining the script for a conventional popular film absolutely guaranteed to be a box-office bonanza. Suggested categories: a Western; a private-eye mystery; a science fiction epic; a black-oriented film; a woman's picture; a feminist's picture; a "G" rated Walt Disney family film; a "PG" rated film about drug smuggling; an "R" rated version of Cinderella. The presentation before the entire community ought to be as original as possible.

2. Divide into small group juries. Show "Starlight" or any available avant-garde film. Allow time for the juries to deliberate. Each jury must come up with a rating for the film, using checkmarks: from V (poor) to VVVV (excellent). The group must be prepared to defend its rating relative to some meaningful, agreed upon standards of merit.

3. In small groups, design a future society that uses media in ways that seem unconventional to us yet will facilitate everyday living.

MODULE XVI: USING THE FUTURE TO BUILD A LIFE STYLE

Objectives:

Having completed this module, the participant will

1) give serious thought to the possibilities for a richer and happier present life inherent in the deliberate and conscious use of futuristic elements (*e.g.* the new humanities discussed in the preceding three modules; the new architecture; putting into practice non-stereotyped and traditional methods of perceiving and thinking about existence)

2) have developed not only a willingness but an enthusiasm for entertaining the future in advance of its arrival

3) be able to state some ways in which the humanities are already beginning to prepare him for the future

4) be able to indicate what choices he is currently making among alternatives in building his life style, what choices he cannot make, and by what means he is coping with limititions

Overview:

This final module will not attempt to summarize the entire course, but will, instead, focus on some uses of the future that can be placed into immediate operation. Some possibilities are:

1) developing the expectation that the present, like the past, is even now outmoded

2) learning to live in a state of uncertainty and even to enjoy so doing

3) examining alternatives and available choices facing one in the effort to develop an innovative and flexible approach to life

4) surrounding oneself with the arts and sounds of the future so that one is, in a sense, already inhabiting it before it quite arrives.

Suggested Assignments

Readings: Jacob Bronowski, "'1984' Can Be a Good Year," in Cultures in Conflict (Chicago: Scott, Foresman and Co., 1964), pp. 134-139.

Alvin Toffler, Future Shock (New York: Random House, 1970), ch. 20, "The Strategy of Social Futurism," pp. 395-430.

Discussion and Study Questions on Readings

1. Bronowski states that most popular prophets of our time are pessimists. They fear the future, hence depict it in the most depressing terms. Can you provide some examples of pessimistic prophecies? Do you know of any that are optimistic?

2. Bronowski maintains that pessimists are essentially non-scientific, that to be a scientist is to be an optimist. a) Why does he believe this is so? b) Do you agree with him?

3. Does science fiction, either in prose or film, tend to depict the future in optimistic or pessimistic terms?

4. Whether you are a science-fiction fan or not, do you think this form of literature helps people relate more effectively to the future? Does it act as a hindrance?

5. Bronowski's personal optimism regarding the future is based on the happy effects he sees resulting from three profound changes taking place in our civilization: a) change in the use of energy; 2) change in the control of energy; and 3) change in the biological environment. Are you conscious of any of these changes already "bettering" society in any significant way?

6. What social changes do you see occurring as a result of the elimination of all unskilled repetitive jobs through automation?

7. Bronowski foresees the dissolution of big cities in the future and the prevalence of "human-size" communities. What does the term mean? Do you think such communities would prove to be acceptable substitutes for today's metropolitan areas like New York or Los Angeles? Given the choice, would you elect to live in such a community?

8. What other aspects of your environment would you like to see reduced--or expanded--to human size?

9. Could the world environment of the future be made to assume human size?

10. It is Toffler's thesis that the rate of change taking place in society is so much grater than the rate at which effective responses can be made that the result is a loss of control: by the group, and by the individual over his own life, which is to say, his own future. Consider whether there is evidence in your own life to support this contention. a) Do you tend to hang loose about the future and let things

develop as they will? In job and career? In acquiring possessions? In choosing your surroundings and friends? b) Are you disillusioned with science? Appealled by its inability to control the environment, hence the future? c) Do you make use of reason as a means of finding a way out of difficulties? d) Do you tend to look for solutions or partial solutions in so-called "non-rational" areas, such as astrology, yoga, meditation, Zen, Tarot, I-Ching, or witchcraft? e) Do you consider it more important to feel than to think? If so, does putting the emphasis on feelings give you a greater or lesser sense of control? Or is the issue of control beside the point?

11. Planning imposes values on the future. Is it better not to plan? Does non-planning have its own values? Does it create certain expectations regarding the future?

12. Do you share any or all of the following attitudes toward technocratic planning? a) It neglects social, cultural, and psychological values. b) It is short-sighted and undemocratic. c) It is inept.

13. Most people want a future they feel assured will be human. a) What do you understand by the term "human" when it is applied to the future? b) How can individuals make sure than "humanness" will be a condition of the future?

14. Do you see evidence that business can be influenced to become more responsive to the "human" requirements of the future? In environment? In health considerations? In culture?

15. One of the conditions of a "human" world must be the freedom to make choices. Is the planning for possible futures more likely to provide this kind of freedom than non-planning?

16. Despite the saying that the future is unknowable, do you tend to make predictions about your future? What does this indicate about you?

17. How much of your life do you think is built around upon specific assumptions about the future?

18. Toffler proposes the establishment of "imaginetic centers," devoted to technically assisted brainstorming about the future. These would be places where people noted for creative imagination (including "wild-birds," "blue-skyers," and odd-balls of various descriptions) can speculate freely about alternative futures. a) Would you like to see such people brought directly into any program of planning your future? b) How much do blue-skying and brainstorming play a part in your own decision making? c) How far are you able to risk trying novel ideas, making foolish mistakes, before you begin to feel threatened?

19. Toffler calls for better, more detailed pictures of the future, and suggests that novelists, film-makers, science-fiction writers, and others could prepare creative works about the lives of individuals in an imagined society, thus giving us previews of what our possible futures might be like. a) Do you think such works would have disadvantages as well as advantages for us? b) Do you tend to trust artists or social designers more? c) Do you think artists ought to be allowed to help plan the future?

Classroom Exercises

1. It can be argued that there is no point speculating on the future unless there is some chance that the speculation will bear fruit. One obvious way to bridge the gap between the present and a future, which, according to Alvin Toffler, will be upon us before we know it is to determine those future characteristics of which we are absolutely certain and then to begin to act upon them: that is, to have them make a difference in our present life styles.

   In small groups or in community, make a list of such characteristics. Examples: more people; synthetic fuel sources; instantaneous forms of global communication. Then decide which of them can make a difference in the way you presently approach your life. Example: since the future is bound to be crowded, you can decide not to add to the population. On the other hand, you may fear that the population increases will be disproportionate, that sex education and frank discussions in the media concerning birth control are already dropping the United States birth rate, and consequently you might want to consider social work in countries with overwhelming population problems.

   Allow time to summarize the findings, to determine whether the future can be a viable way of life.

2. In small groups or in community, make a list of the things you have learned about the future from the humanities specifically: that is, art, music, drama, film, architecture etc. Draft a proposal whereby the humanities can be utilized to help prepare others for the future.

3. Select five or six people to form a group, which supposedly represents the governing body of a future society. They are allowed twenty minutes to draw up a list of non-negotiable restrictions they feel they must impose upon the governed, given the conditions of life at this time. (Overpopulation, high crime, rapid transit, longer life spans etc.)

   While this group is meeting, others in the class should pair off and discuss the kinds of freedom they want to enjoy in the future, together with the kinds of restrictions they feel they will be prepared to accept.

   Then allow the two sets of deliberations to confront each other.

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